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Knoedler & Co.
14 East 57th Street

ke's objects of art, as sold at auction, may ompared, except that of the collection made harles A. Dana. Although in its entirety t collection stood by itself, there were in it pecimens which present a comparative for ome of Mr. Clarke's. And Mr. Dana's collec- ion is represented in the Clarke sale by some urchases made when it was put up at auction. t yesterday's sale of No. 51 on the Clarke atalogue, a large Hispano-Mauresque plaque f brilliant copper lustre, which Mr. Clarke ought for little more than $300 at the Dana ale, sold for $650.

Another plaque of this class which is de- lared to be among the most perfect plaques in his country, although no stress was laid upon ts merits or excellence yesterday, No. 55 of the atalogue, sold at $1,200, which figure it eached from a start of $365. It was bought by W. R. Hearst. Another private buyer, who hrank behind a pseudonym, paid $510 for one f these plaques in copper and blue, with bril- iant lustre, No. 21 of the catalogue. The xquisite specimens of this particular decora- ion, which were fairly numerous in the offer- ngs of the afternoon, were very attractive to he buyers and brought from $200 to above 400 each. The names of dealers were fre- uent among the buyers, among whom were umbered Henry Sampson, D. G. Kelekran, Stanley and Nardus, and George A. Hearn, "Richman," Greenshields, W. R. Hearst, Mrs. Wood, Mrs. Williams, Cox, Mrs. Sherwood, Mr. Einstein, Benjamin, Knower, John Crosby Brown, who purchased a Shiraz drum, it was understood, for the Metropolitan Museum; Pierre Lorillard and Mr. Ickelheimer.

Among some of the minor interesting pur- chases in the Persian and Indian catalogue was a fourteenth century mosaic faïence tile, in turquoise, yellow, green, brown and blue, 5½x6½ inches, which was picked up by a watchful dealer at $23, and a most attractive little Persian money box, 3½ inches high, of the seventeenth cen- tury, with a setting of turquoise and engraved, which George A. Hearn got at what ap- peared to be the bargain price of $4. A fifteenth century copper plate of mo- saic design went at $2, and an Arabian carved rosewood and ivory back-scratcher at the same figure. Mr. Lorillard's purchase of a seventeenth century long dagger with a white jade handle at $20 was said to be made at less than the value of the jade alone. Some old Persian book covers, too, were sold at very low prices.

The paintings selling at $400 and above are as follows, with the purchaser's name where announced:

| | |
|---|---|
| 103. H. Bolton Jones's "Sandy Shore;" W. M. Laffan | $400 |
| 109. J. Francis Murphy's "A Sunny Morning" | 450 |
| 111. Inness's "Night;" G. W. Curtis | 710 |
| 117. D. W. Tryon's "Starlight;" G. L. Jewett | 400 |
| 118. A. H. Wyant's "Twilight" | 425 |
| 123. Winslow Homer's "The Bright Side;" S. P. Avery, Jr. | 525 |
| 136. Charles Sprague Pearce's "Meditation;" Metropolitan Museum of Art | 510 |
| 138. D. W. Tryon's "November;" A. C. Bedford | 950 |
| 149. Winslow Homer's "Rations;" E. H. Bernheimer | 500 |
| 150. Inness's "Afternoon Glow, Pompton, N. J.;" Robert Blum | 1,650 |
| 154. Charles C. Curran's "Breezy Day;" Pennsylvania Academy of Fine Arts | 625 |
| 155. Inness's "Rocky Dell;" J. S. Bache | 550 |
| 157. William A. Coffin's "Sunrise in January" | 550 |
| 160. Inness's "End of the Rain;" Louis Marshall | $1,550 |
| 165. Inness's "Autumn Silence;" Laflin Kellogg | 1,325 |
| 168. Winslow Homer's "Maine Coast;" F. A. Bell | 4,400 |
| 169. Inness's "Wood Gatherers;" George A. Hearn | 5,600 |
| 172. F. D. Millet's "Lacing Her Sandal;" E. Weston | 900 |
| 177. Inness's "The Mill Pond;" E. McMillan | 1,400 |
| 179. D. W. Tryon's "A Dewy Night—Moonrise;" James Quinlan | 1,000 |
| 180. H. Siddons Mowbray's "Evening Breeze;" W. M. Laffan | 810 |
| 181. Charles H. Davis's "The Evening Shadows;" Corcoran Art Gallery, Washington | 1,100 |

The remark was elicited by the fact th
ttle more than half a hundred of the Hispan
Mauresqua plaques sold for $9,082.50, th
igures for the iudividual sales running from
$200 or $300 to $1,200. The afternoon sales,
like those of the evenings, are likely to grow
ather than lose in interest. This afternoon
he Chinese porcelains are among the pieces to
e put up.

The two paintings that most worked up
he bidders last evening, aside from the
Wood Gatherers," were Winslow Homer's
trong "The Life Line," and the same
rtist's splendid marine, "Maine Coast."
The paintings sold at within $100 of each
ther. The "Maine Coast" came the ear-
ier in the catalogue, with its fine surf
oursting in the air high above the rocks, and
he foaming waters bubbling between the
oulders lower down, and the billows of the
pen ocean rolling beyond. The spectators
pplauded when the bidding, which had start-
d at $1,500, jumped from $3,300 to $3,500,
nd again when it passed the $4,000 mark.
The painting went to F. A. Bell at $4,400.
"The Life Line" was the last number on the
atalogue. A thousand dollars was the open-
ng bid for it. It is the picture formerly in the
Catherine Lorillard Wolfe collection. It is
said that that owner paid $3,000 for it. It did
not take long for the bids last evening to get
above that figure, and it looked for a time as
though the New York public would have the
painting here for its delectation hereafter. The
Metropolitan Museum of Art permitted the
painting to go to Pennsylvania, perhaps for
$50. Thomas E. Kirby, the auctioneer, when
the bid reached $4,500, cried it for a long
time and held his gavel poised, reluctant to
close at that figure. The advances had all been
by $100 or more. Finally he said: "I'll take
$50 from you." But the New Yorkers were
mum, and George W. Elkins of Philadelphia
took the painting.

The ten Innesses sold last evening are to be
pretty well scattered. C. J. Blair of Chicago
got "A Sunny Autumn Day" for $4,100.
E. McMillan paid $1,400 for "The Mill
Pond," and had some lively competi-
tion. Laflin Kellogg got "Autumn Silence"
for $1,325. For the "End of the Rain" $500
and $600 offers were scorned, and the first bid
called was $1,000. The painting went to
Louis Marshall for $1,550. J. S. Bache
took the "Rocky Dell" at $550. Rob-
ert Blum (whose "Toledo Water Carrier"
sold last night for $290) got the
"Afternoon Glow, Pompton, N. J.," for $1,650.
G. W. Curtis got "Night" for $710. The buyers
of some of the lesser ones were not announced.

The people in the hall expressed their grati-
fication at the announcement that Charles H.
Davis's "The Deepening Shadows" and Charles
Melville Dewey's "Edge of the Forest" were to
go to the Corcoran gallery at Washington.

The sale of the first catalogue division of Mr.
Clarke's art objects, both those of large value
and those of interest mainly curious, or having
the interest of oddities, at the American Art Gal-
leries in the afternoon, showed some surprises.
That this sale, no less than the sale of the
paintings collected by him, had attracted a good
deal of attention was evidenced by the consid-
erable number of people drawn to the largest
of the galleries in Madison Square, where the
auction took place, as well as by the numerous
orders sent in both by telegraph and telephone
even after the sale had begun. It was evident
that the conditions of travel had kept away
persons who desired an opportunity to
bid on some of Mr. Clarke's selec-
tions. The sale also gave indications
of the change of public taste, the bids on some
of the numbers going well beyond the prices
paid for them by Mr. Clarke, while on articles
of a wholly different class they fell so far short
as to cause some remark. The classes show-
ing the most noticeable diversities were the
Hispano-Mauresque porcelains and the Per-
sian objects. The former presented some re-
markable advances on previous prices, and the
latter all but went begging. Some commer-
cial houses, however, will reap profits by no
means meagre on purchases of the Persian
goods.

There has been no sale of what is, in com-
mon parlance, called bric-à-brac within the

# BIG PRICES FOR PICTURES.

## OPENING NIGHT OF THE CLARKE COLLECTION SALE.

The Sun 2-15-99.

**Spirited Bidding and Splendid Prices for Paintings by American Artists—Homer Martin's "Adirondack Landscape" Brings the Topmost Figure, $5,500.**

There has not been before in the United States such an art sale as that which was begun in Chickering Hall last evening, when the first consignment of the Thomas B. Clarke collection of American paintings was sold by Thomas E. Kirby as auctioneer on behalf of the American Art Association. There is disinterested authority for the statement that no art sale in this country ever approached it, and that it really marks an epoch in American art affairs. Mr. Clarke himself said that he regarded the evening as marking the beginning of a due and proper appreciation of the merits of American artists, although he stated that the prices of thirty-one pictures out of the ninety-three sold were below what he had paid for them. Such trifling losses as Mr. Clarke suffered on this third of the night's offerings were much more than offset by the profits on the other paintings, and while a few of the numbers on the catalogue went at figures which might be considered bargains, the sale as a whole may justly be said to be great beyond precedent.

That the purchasing public on the whole appreciated the opportunity offered them was shown in the sale of the best painting put up at the best price of the night, $5,500, after spirited bidding. And, on the other hand, the prices commanded generally justified Mr. Clarke's judgment, and the receipts of the night, taken as an indication of what the entire sale is to amount to, marked his purchases as a splendid investment. For years he has put his money into American pictures in the confidence that, aside from the pleasure his collection might give to himself and his friends, time would demonstrate to the picture-loving and picture-buying public the excellence of the best American work in art. Many of the paintings in the collection have been exhibited, either by Mr. Clarke or before they came into his possession, but until now few, if any, of them have been put up for the public's competitive offers. There were paintings sold last evening which might confidently be exposed with fine examples of the Barbizon school. And there were some genre compositions that could claim place on their own merit.

The hall was only comfortably filled, and some art students who brought their field stools with them in anticipation of a crowd will doubtless need them more to-night and on subsequent evenings than they did last night. A number of the pictures went out of town and, as usual, some went to dealers, either for stock or on commission.

Homer Martin's "Adirondack Scenery" was the higest priced painting of the night. It is a glorious landscape, glorious in colors of sky, mountains, valley and foliage, with water to soften the whole. The first bid for it of $500 was considered almost as a joke and the advances were to $600, $700, $800, $1,000, $1,200, $1,500, and by $100, $200 and $300 jumps to $5,200, about as rapidly as it was convenient for Mr. Kirby to call them. The bids went on to $5,500, at which price Samuel Untermyer got the picture.

Inness's "Winter Evening" brought the next highest price, $3,650, from S. P. Avery, Jr., and Winslow Homer's "The Lookout—All's Well," came next at $3,200, at which figure it was bought by Edward W. Hooper, until recently Treasurer of Harvard. It will undoubtedly go to Boston, though whether bought for Mr. Hooper or for somebody else no one appeared to know last evening. The next highest price was $3,100, and was fetched by each of two Innesses, Nos. 50 and 61 of the catalogue, respectively entitled "White Mountain Valley" and "Nine o'Clock." Henry Sampson bought the first and George B. Torrey the latter one. The knock-down price was applauded in both instances. The "Nine o'Clock" especially interested the spectators. The bidding on it started at a higher figure than any other initial bid of the evening, namely, at $2,000.

Homer Winslow's striking "Coast in Winter" went to C. T. Blair of Chicago at $2,625, and the same artist's "The West Wind," a composition all action, with surf and grasses and trees and clouds, and the dress of the single woman in the picture all at the sport of the wind, was sold to Mr. Untermyer for $1,675. C. Morgan McIlhenny's "Old Friends," the picture of the old horse and old man, both philosophical, which won the Evans prize at the Water Color Society in 1892 and a medal at the World's Fair in 1893, sold at $350. Inness's attractive "Path Through the Florida Pines," starting at $1,000, went at $1,650. The buyer was Emerson McMillan. Some of the chief paintings and their prices and buyers are as follows:

14. Charles H. Davis's "Sunset on the Moor;" A. C. Humphreys ..... $360
25. Louis Moeller's "Hesitation;" F. S. Smithers ..... 360
31. F. S. Church's "A Surf Phantom;" A. C. Humphreys ..... 530
32. J. Francis Murphy's "Wet Autumn Day;" John G. Moore ..... 475
37. Thomas Hovenden's "I'se So Happy;" Edward Weston ..... 450
38. George Inness's "Autumn Near Marshfield;" Mrs. Benjamin P. Cheney ..... 1,050
39. Albert P. Ryder's "Temple of the Mind;" Cottier & Co ..... 2,250
40. A. H. Wyant's "Mountain and Lake;" J. Harsen Rhoades ..... 1,200
43. George W. Maynard's "Circe;" Klackner ..... 300
44. George Inness's "Sunset in the Valley;" Edward McMillan ..... 875
45. Francis C. Jones's "Exchanging Confidences;" W. B. Lockwood ..... 500
46. A. H. Wyant's "North Woods;" F. S. Smithers ..... 350
47. Louis Moeller's "Stubborn;" Frank Rockefeller ..... 385
48. Winslow Homer's "Watching the Tempest;" Burton Mansfield ..... 370
49. William M. Chase's "A Coquette;" Henry Sampson ..... 150
50. George Inness's "White Mountain Valley;" Henry Sampson ..... 3,100
51. Charles Sprague Pearce's "Rivalry;" Frank Rockefeller ..... 435
52. D. W. Tryon's "The Lighted Village;" Charles L. Freer ..... 575
53. Eastman Johnson's "The Confab;" S. P. Avery, Jr ..... 625
54. George Inness's "Path Through the Florida Pines;" Edward McMillan ..... 1,650
57. H. Bolton Jones's "Near Orange, New Jersey;" A. C. Humphreys ..... 775
58. Edwin A. Abbey's "Autumn;" Henry Sampson ..... 525
59. Winslow Homer's "Coast in Winter;" C. S. Blair, Chicago ..... 2,625
61. George Inness's "Nine o'Clock;" George B. Torrey ..... 3,100
62. C. R. Grant's "Waiting;" C. P. Armstrong ..... 470
66. George De Forest Brush's "Mourning Her Brave;" Victor Harris ..... 475
67. Walter L. Palmer's "January;" H. R. Butler ..... 450
70. Alexander Harrison's "Marine;" S. Untermeyer ..... 400
74. A. H. Thayer's "Roses;" W. T. Evans ..... 300
75. J. Alden Weir's "Still Life;" Cottier & Co. ..... 300
76. Samuel Coleman's "Autumn;" A. H. Bates ..... 450
84. Wilson Homer's "The Lookout—All's Well;" E. W. Hooper ..... 3,200
85. George Inness's "Sunset in the Old Orchard—Montclair;" T. R. Thomas ..... 1,080
87. Frederick E. Church's "Mediterranean Sea;" Mrs. G. H. Lewis ..... 350
88. Douglas Volk's "Accused of Witchcraft;" Corcoran Art Gallery ..... 560

S. Untermeyer ..... 5,500
90. Alfred Kappes's "Rent Day"; H. J. Braker ..... 860
91. Dwight W. Tryon's "The End of Day"; Corcoran Art Gallery, Washington ..... 2,050
92. Winslow Homer's "The West Wind"; S. Untermeyer ..... 1,675
93. George Inness's "Winter Evening"; S. P. Avery, Jr. ..... 3,650

The total for the night was $54,040. The sale of the other paintings in Mr. Clarke's collection will go on this evening and to-morrow and Friday evenings. The sale of his objects of art will begin at the American Art Galleries this afternoon, and continue every afternoon this week.

# CLARKE PICTURE SALE.

## *ADDED PROOF OF ESTEEM FOR AMERICAN PAINTINGS.*

**Those Sold Last Evening Brought Even Better Prices Than Ruled on Tuesday—$5,600 for Inness's "Wood Gatherers" the Top Figure—Bric-a-Brac Sold in Afternoon.**

Ninety-three more paintings out of Thomas B. Clarke's collection were sold last evening at Chickering Hall. The attendance was larger than on Tuesday evening and the buying was discriminating. The absence of dealers as any large factor in the buying is not in the least discouraging to the managers of the sale or to Mr. Clarke, who rather welcomes the somewhat diversified appreciation shown of his judgment as a collector of American artists' work.

Although the total of last evening's sales was somewhat less than that of the first night's, while the number of pictures offered was the same, the sale was regarded as even a better one than Tuesday's, taken as a whole, inasmuch as the number of small and unimportant paintings in the night's catalogue was greater than in Tuesday's. These smaller examples brought higher prices proportionately than those of Tuesday, and the total number the selling price of which was less than Mr. Clarke had paid for them was only one-quarter of the whole lot, as against one-third of those sold on the evening before. Several of the Innesses, however, went at prices which could not be called high, and there was a general confidence expressed that a very few years would see an advance in the commercial value of all of them.

The high figure for the night was fetched by an Inness, and beat Tuesday evening's high price, which was commanded by Homer Martin, by $100. It was $5,600, paid by George A. Hearn for the exquisite "Wood Gatherers." The spectators applauded when the bidding got to $5,000, but the bidders were not yet finished. The total for the evening was $50,555, which, with the $54,040 of the first night's sale, makes $104,595 for the paintings so far sold, or half, in number, of the whole collection.

The sale of Mr. Clarke's objects of art was begun yesterday afternoon, and the $12,568.50 realized from that makes the proceeds of the entire sale to date $117,163.50. The afternoon sale presented some interesting features which will be referred to below. "The whole country has been down on Spain and things Spanish," was the facetious remark made by one spectator at its close, "but certainly those Moorish potters who in the sixteenth century took their art into Spain were vindicated to-day."

Part I. Paintings

OGUE

OLLECTION

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TE PUBLIC SALE

JARY 14, 15, 16 AND 17

NG HALL

TEENTH ST.

RUARY 15, 16, 17 AND 18

ART GALLERIES

SOUTH

HIBITION, DAY AND EVENING, FROM
TE OF SALE, INCLUSIVE

ERICAN ART ASSOCIATION
MANAGERS

RK

M. KNOEDLER & CO.
LIBRARY.

182. J. G. Brown's "A Merry Air and a Sad Heart"..... 850
183. Charles Melville Dewey's "Edge of the Forest;" Corcoran Art Gallery..... 1,050
184. Inness's "A Sunny Autumn Day;" C. T. Blair of Chicago..... 4,100
185. A. H. Wyant's "Early Morning;" E. McMillan..... 1,800
186. Winslow Homer's "The Life Line;" George W. Elkins of Philadelphia..... 4,500

# CLARKE PICTURE SALE.

## *INNESS'S FAMOUS "GRAY LOWERY DAY" GOES FOR $10,150.*

**Remarkable Price for a Picture That Was Painted in One Day—The "Clouded Sun," Another of Inness's Masterpieces, Brings $6,100—Total for the Night, $61,220.**

The weather did not keep away from Chickering Hall last night the people who had evidently already made up their minds to be on hand at the sale of the third section of Mr. Thomas B. Clarke's paintings and to bid freely on them, and in some cases liberally, almost enthusiastically. A price was made for an Inness which will please the lovers of that artist's work, although they may say that there are other examples worth a great deal more than the highest priced picture of last evening and of the Clarke sale so far. This was the "Gray, Lowery Day." It was No. 260 in the catalogue, and it was bid up to $10,150. A number of people had come prepared to buy this painting, and some of them had felt reasonably confident in their guesses of from $1,200 to $1,800 as the price of it. They were badly fooled, as a number of other persons expected them to be. The first bid offered was $2,000 and the price went almost immediately to $4,600. At $6,000 the spectators applauded, and again at $7,000. After the bids had reached $7,000 the first advance at less than $100 was made. The price climbed to $8,000, and on by $50 and $100 advances to $9,000, with applause at each thousand. At $10,000 the hearty applause was irrepressible, and Mr. Kirby gave the people their way for a few moments before attempting to get another bid. The price climbed to $10,150, and everybody in the house was happy. Requests for the purchaser's name were made, but Mr. Kirby was unable to get the bidder's permission to announce it. It was bought by Henry Sampson, who had among his competitors William R. Hearst and some others. Among the admirers of the painting when it was on exhibition in the American Art Galleries was the wife of a well-known broker, who is known as a purchaser of some fine paintings, and it is understood that he was represented among the bidders. This picture has already attained fame, and has been seen by a great many people. It was painted by Inness in 1877 in one day. It is said that Mr. Clarke paid $400 for it. It is a canvas 16x24 inches, full of foliage and verdure, and water courses, with an atmosphere saturated with moisture from sky to earth.

The Corcoran Art Gallery was again a purchaser last evening, among its purchases being Bolton Jones's "Springtime," at $700, and Picknell's "Road to Concarneau" for $1,100. Winslow Homer's "The Gale,"

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**Part I. Paintings**

# CATALOGUE

OF THE

# PRIVATE ART COLLECTION

OF

# THOMAS B. CLARKE

NEW YORK

TO BE SOLD AT ABSOLUTE PUBLIC SALE

ON THE EVENINGS OF FEBRUARY 14, 15, 16 AND 17

AT CHICKERING HALL

FIFTH AVE. AND EIGHTEENTH ST.

AND

ON THE AFTERNOONS OF FEBRUARY 15, 16, 17 AND 18

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

WHERE THE ENTIRE COLLECTION WILL BE ON EXHIBITION, DAY AND EVENING, FROM TUESDAY, FEBRUARY 7TH, UNTIL DATE OF SALE, INCLUSIVE

THOMAS E. KIRBY
AUCTIONEER

THE AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK
1899

M. KNOEDLER & CO.
LIBRARY.

fisherman looking out above the surf into a windstorm, was bid up rapidly from the start of $1,000 to $1,625. It was bought by J. Harsen Rhoades. Louis Moeller's "Puzzled," the old man of books brought to a standstill by some problem, had evidently been in the minds of several persons who expected to get it at a few hundred dollars, but it was bid up to $1,525.

Of the other Innesses on last night's catalogue the first one put up (No. 196), "Pool in the Woods," a work of 1872, sold at $575. Another early one, "Old Homestead—Medfield," 1866), catalogue number 211, went at $960. A "Moonlight" of 1890 (199) sold for $650. "The Flow," 1886 (221), at $850; "Twilight," 1876 (231), at $1,600, and "September Afternoon," 1887 (240), at $1,500. "Autumn Tints," 1880 (245), went for $635, and "New England Valley," 1878 (250), brought $2,050. The range went on to $2,700 for No. 266, the "Harvest Moon," and $6,100 for "The Clouded Sun" (1891). This price was manifestly sentimental, as in the case of the "Lowery Day," a bidder raising every offer by $25. He refused to be affected by offers of another bidder, who raised him by a few hundred dollars at a time.

George Fuller's "Romany Girl" brought out good bids, and was sent up to $4,100.

The total for the evening was $61,220, which, added to that of the two previous evenings, makes $165,815 paid for the paintings so far. Yesterday afternoon's sale of art objects yielded $16,350. With the $12,568.50 of Wednesday afternoon's sale, this brings the totrl of the Clarke sale, to date, to $194,733.50.

An interesting incident of last evening was the sale of the first painting bought by Mr. Clarke, 190 of the catalogue, Wakeman Holberton's "Brook Trout," a notable contrast to the Innesses with which Clarke filled his home later. It sold for $110.

The afternoon sale of Mr. Clarke's home collection of art objects, at the galleries of the American Art Association, was of a larger interest than the first afternoon sale on Wednesday, and although the attendance, on account partly of the weather, was small, it was made up of people who came prepared to buy. The number of spectators, drawn by curiosity merely, was very small. A spectator overlooking the hall at the stated time for beginning the sale remarked to a skeptical companion: "There are buyers enough here to take twice as many good things as will be offered to-day."

The result of the sale justified this off-hand remark. The prices of the day were good. It was so acknowledged by diverse interests, although no one set up in argument the palpable fact that a few of the offerings brought a price which represented less the value of the object than the sentimental interest of the buyer. The proceeds of the afternoon were $16,350, as against $12,568.50 on Wednesday afternoon, and 109 articles were sold as against 164 on Wednesday. So the two days' total for bric-a-brac is $28,918.50. The prices of yesterday were higher than some good judges had believed would be paid, in a number of instances materially higher. One hundred dollars was not a rare figure for the opening bid. A curious phase of the sale was the number of catalogue entries for which an unlimited bid had been sent in to the eager purchaser's representatives. On Wednesday this aspect had been remarked only in the buying of the shields—of elephant and rhinoceros hide and so on—for which a dealer evidently had carte blanche, but yesterday a number of the porcelains and potteries had evidently been marked for possession by determined buyers. In other instances the buyers themselves were present to bid up the objects of their desire.

The afternoon began favorably with the sale of a blue and white vase of the Kien-lung era (1736-95), 1¾ inches high, for $22.50. An earlier example of the Yung-ching era, a quarter of an inch taller, sold at $35, and a soft paste bottle, four inches tall, of the Kang-he era (1661-1722), went at $100. A Yung-ching blue and white decorated gallipot, with cracked surface (170 of the catalogue), brought $300. A Kien-lung gilt bronze incense burner in relief work (189 of the catalogue) brought $160. A jade vase four inches tall, inlaid with rubies and emeralds, [illegible] A bit of an amethyst bottle of the size of the first vase sold followed this at $17.50 (catalogue number 195.) The next two numbers, an amethyst snuff bottle of the Kien-lung era and a Fei-tsui snuff bottle, presenting the colors of "moss and melted snow," of the same era, respectively 1¾ and 2 inches in height, were sold respectively at $25 and $105. The first one went to a dealer; the buyer of the second was not announced.

A temple jar, Kang-he (209A of the catalogue), sold at $310. Two hawthorn ginger jars of the same era, the bidding on which was begun at $100, went at $540 each. Of the old Chinese porcelains, single color, a Kang-he gallipot of cream white, soft paste with incised ornamentation (216 of the catalogue), sold at $225; a Wan-li (sixteenth century), ruby-colored vase (219), at $405, and its companion at $350; a Kang-he, apple-green crackled vase (221), at $390; and a 6½-inch bottle with imperial yellow glaze (223), seal of Tao Kwang, 1821, which Mr. Clarke purchased at the sale of the Dana collection, at $400. This little yellow vase, which Mr. Clarke confessed yesterday that he was willing at the time to pay more for, as he had fondled it often when in possession of the former owner, and as he regarded it as one of the most perfect in this country, he secured at the Dana sale for $135.

No. 247 of the catalogue, a Kang-he bottle from the Brayton Ives sale, was bought by Mrs. Wood for $800. A Ming vase in turquoise (268) brought the same amount, and a Yuan vase (271) $700.

The full list of the paintings sold last evening, with the prices and buyers' names, except in a few instances where the buyers' names were withheld, is as follows:

| | | |
|---|---|---|
| 187. | George H. Smillie's "Low Tide;" Baron Rosenkranz | $140 |
| 188. | Winslow Homer's "The Buccaneers;" E. D. Page | 140 |
| 189. | Robert F. Bloodgood's "A Miss is as Good as a Mile;" S. P. Avery, Jr. | 150 |
| 190. | Wakeman Holberton's "Brook Trout;" Baron Rosenkranz | 110 |
| 191. | D. Jerome Elwell's "Breezy Day;" J. S. Bache | 170 |
| 192. | Charles X. Harris's "The Scouts;" E. G. Bruns | 200 |
| 193. | Worthington Whittridge's "Summer Evening;" Walters | 160 |
| 194. | Louis Moeller's "News;" M. H. Lehman | 375 |
| 195. | Francis C. Jones's "Won't Play;" T. A. Sindelair | 660 |
| 196. | George Inness's "Pool in the Woods;" B. Mansfield | 575 |
| 197. | A. H. Wyant's "The Mountain Road;" A. A. Healy | 430 |
| 198. | George W. Maynard's "Mermaid;" Louis Erlinger | 180 |
| 199. | Inness's "Moonlight;" H. R. Ickelheimer | 650 |
| 200. | J. G. Tyler's "First American Shipwreck;" Louis Stern | 240 |
| 201. | Homer Martin's "Headwaters of the Hudson;" E. McMillan | 1,500 |
| 202. | Bruce Crane's "The Water Gate;" Emory | 200 |
| 203. | Winslow Homer's "Rise to a Fly;" Daniel Dain | 175 |
| 204. | Thomas W. Wood's "His Own Doctor;" F. Rockefeller, Cleveland, O. | 500 |
| 205. | R. A. Blakelock's "Entrance of the Forest;" E. McMillan | 150 |
| 206. | William T. Smedley's "Sight Seeing;" W. M. Laffan | 80 |
| 207. | William M. Chase's "A Stone Yard;" Walters | 130 |
| 208. | George W. Brenneman's "Relics;" J. S. Bache | 160 |
| 209. | Samuel Colman's "Valley in Mexico;" E. McMillan | 175 |
| 210. | Winslow Homer's "To the Rescue;" T. L. Manson | 650 |
| 211. | Inness's "Old Homestead—Medfield;" Herman Schaus | 960 |
| 212. | Louis Moeller's "Hello;" E. H. Gary | 160 |
| 213. | William M. Chase's "Prospect Park;" F. S. Smithers | 210 |
| 214. | Charles C. Curran's "Wading in the Lily Pond;" J. S. Bache | 225 |
| 215. | William H. Beard's "Eavesdropper;" Peter Doelger | 155 |
| 216. | Homer Martin's "Wild Cherry Trees;" H. R. Ickelheimer | 175 |
| 217. | Charles C. Curran's "A Happy Family;" W. O. Whitcomb | 225 |
| 218. | Charles H. Davis's "Nightfall;" Cottier & Co. | 230 |

# CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. *The sale of any article is not to be set aside on account of any error in the description, or imperfection. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.*

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the purchases, no Lot can, on any account, be removed during the sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within two days from conclusion of sale shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer or Managers to enforce the contract made at this Sale, without such re-sale, if they think fit.

THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS. E. KIRBY,
*Auctioneer.*

219. Frederick A. Bridgman's "The Cadi's Escort at Rest;" W. D. Lockwood..... 500
220. Winslow Homer's "Rowing Homeward;" Chavler L. Freer..... 185
221. Inness's "The Glow;" S. P. Avery, Jr.... 850
222. Edwin H. Blashfield's "Music;" E. Weston..... 875
223. Charles Melville Dewey's "Along the Shore;" C. M. Hyde..... 325
224. Leo Moeller's "A Patriot of Valley Forge;" C. M. Hyde..... 360
225. A. H. Wyant's "Any Man's Land;" W. M. Clausen..... 550
226. William T. Dannat's "A Smuggler;" F. S. Smithers..... 175
227. H. A. Ferguson's "Mount Lafayette and Franconia Valley;" T. J. Brinckerhoff. 225
228. C. D. Gibson's "Men Must Work;" W. M. Laffan..... 115
229. J. Francis Murphy's "Woods in Autumn;" B. Mansfield..... 200
230. Winslow Homer's "Visit to the Mistress;" M. H. Lehman..... 320
231. Inness's "Twilight;" Blank..... 1,600
232. Horace Bonham's "The Issue of the Cockpit;" Corcoran Art Gallery, Washington..... 330
233. Arthur Parton's "Summer Clouds;" A. C. Humphreys..... 200
234. Gilbert Gaul's "Wounded—To the Rear;" M. H. Lehman..... 300
235. Carleton Wiggins's "Harvest Moon;" Scott Foster..... 610
236. H. Siddons Mowbray's "The Last Favorite;" T. A. Lindler..... 400
237. George H. Smillie's "Landscape, Easthampton;" E. G. Bruns..... 200
238. L. C. Tiffany's "View on the Hudson;" Baron Rosenkranz..... 125
239. Winslow Homer's "Camp Fire;" A. Harrison..... 700
240. Inness's "September Afternoon;" E. C. Converse..... 1,500
241. Henry R. Poore's "Baying Hounds;" E. Weston..... 280
242. W. L. Sonntag's "A Sunlit Valley;" E. G. Bruns..... 280
243. Francis Miller's "A Local Freight Caboose;" Mrs. H. Schlussel..... 205
244. R. A. Blakelock's "Moonlight;" J. S. Bache..... 110
245. Inness's "Autumn Tints at Tenafly;" Blank..... 635
246. Thomas W. Dewing's "A Garden;" C. L. Freer..... 375
247. Walter Clark's "Sunset;" Robert M. Thompson..... 500
248. William M. Chase's "Girl in Costume;" Charles M. Kurtz..... 165
249. F. E. Church's "In the Tropics;" T. S. Van Volkenberg..... 305
250. Inness's "New England Valley;" Mrs. B. P. Cheney..... 2,050
251. Charles F. Ulrich's "The Glassblowers;" M. H. Lehman..... 525
252. D. W. Tryon's "Autumn"..... 760
253. E. C. Tarbell's "Amethyst;" F. Weston.. 290
254. William A. Coffin's "Choppy Sea;" Walters..... 100
255. Charles C. Curran's "Corner in a Barnyard;" J. S. Benning..... 200
256. H. W. Ranger's "Forenoon;" M. R. Snyder..... 130
257. Richard Creifeld's "Absorbed;" M. R. Snyder..... 120
258. Elliott Daingerfield's "Moonlight;" H. J. Baker..... 210
259. F. Dielman's "Puritan Wedding;" E. Weston..... 805
260. Inness's "Gray, Lowery Day;" Henry Sampson..... 10,150
261. Thomas Sully's "Portrait of a Man;" E. D. Page..... 110
262. Samuel Waldo's "Portrait of a Lady;" H. J. Brinckerhoff..... 125
263. Henry G. Dearth's "Evening;" J. S. Benning..... 275
264. Carlton T. Chapman's "The Lighthouse;" A. C. Humphreys..... 180
265. Eastman Johnson's "The Pension Agent;" F. Rockefeller..... 800
266. Inness's "Harvest Moon"..... 2,700
267. Louis Moeller's "Puzzled;" E. Weston.. 1,525
268. Leonard Ochtman's "Moonlight Shadows;" E. McMillan..... 600
269. Winslow Homer's "Perils of the Sea;" A. C. Humphreys..... 210
270. John La Farge's "Autumn;" A. A. Healy. 330
271. Richard Pauli's "Harvesting;" E. McMillan..... 350
272. J. G. Brown's "Watching the Train;" M. H. Lehman..... 560
273. D. W. Tryon's "Winter Evening;" C. L. Freer..... 800
274. George Fuller's "A Romany Girl;" James Ross of Montreal..... 4,100
275. Thomas Allen's "Maplehurst at Noon;" A. C. Humphreys..... [illegible]
276. Inness's "The Clouded Sun;" Knoedler [illegible]
277. Winslow Homer's "The Gale;" J. Harsen Rhoades..... [illegible]
278. H. Bolton Jones's "Springtime;" Corcoran Art Gallery..... 700
279. William L. Picknell's "The Road to Concarneau;" Corcoran Art Gallery..... 1,100

# GREATEST PICTURE SALE.

4 Jan. 2-15-99

***NEARLY $250,000 REALIZED FROM THE CLARKE COLLECTION.***

**The Paintings Offered Were by American Artists and New Prices Have Been Set for Their Work—Sale a Financial Success—Inness's "Delaware Valley" Brings $8,100 and Winslow Homer's "Eight Bells" $4,700—Vase Brings $8,000.**

The greatest picture sale, in some respects, that this country has known, was concluded at Chickering Hall last evening, when Thomas E. Kirby, for the American Art Association, sold the last of Thomas B. Clarke's collection of American paintings, which numbered in all 372, the total of the prices paid during the four nights' auction being $234,495. There have been sales that have brought more money, but they have been principally of foreign paintings, and Mr. Kirby, who has conducted most of them and seen them all, is authority for the statement that there never has been, in his experience, another sale of a collection of pictures here which paid a profit to the collector, as the Clarke sale has done, with the possible exception of a very much smaller sale, that of Mr. Fuller's paintings, held here not long ago. Mr. Fuller was not at hand last evening to verify the exception. Mr. Clarke was abundantly pleased with the appreciation shown of American art, to the support of which he had devoted himself for a quarter of a century. He declines to admit that it required force of conviction or anything else but appreciation of good work to buy the Innesses, which have proved, perhaps, the most conspicuous part of his collection, or the other notable American works which have received the praise of the critics recently and the support of the purchasing public this week. Mr. Clarke shared in the view expressed in THE SUN'S report of the first evening's sale that there never had been one like it in the United States, and that it indicated a hitherto almost unsuspected appreciation of the best efforts of American artists, judged on their accomplishments.

The results of the sale completed have fulfilled the indications of its beginning. New prices have been set for works of artists represented, and buyers have shown a readiness and in some cases an eagerness to purchase, even if not always with a discrimination equal to that shown by Mr. Clarke.

The unprecedented price, for an American painting at public sale, of $10,150 for the

*To the Managers of The American Art Association.*

*Dear Sirs:*

*Having determined to part with my paintings by American artists, and my private collection of art objects, as described in the Catalogues, Part I. and Part II., I place them with you to be sold at public auction on February 14, 15, 16, 17, and 18, 1899. There is no reservation whatever.*

*THOMAS B. CLARKE.*

*New York, February 1, 1899.*

inness, "Gray, Lowery Day," of Thursday evening's sale, fanciful as it was, set an example that bore fruits last evening. Its effects were seen when the first Innesses were put up. The "Italian Landscape" (285), a painting of 1875, sold at $700; the "Passing Shower" (297), of 1865, at $875; "The Sun" (311), 1886, at $760; "Brush Burning" (331), 1884, at $1,525; "Threatening" (341), 1891, at $2,000; "Winter Morning—Montclair," (351), which started at $1,000, at $2,500; the "Summer Foliage" (361), 1888, starting also at $1,000, at $2,200; the "Delaware Valley" (365), 1865, at $8,100—the top price of Innesses for the night—and "After a Summer Shower" (372), 1894, at $2,500.

The "Delaware Valley" was bought by the Metropolitan Museum of Art, and the purchase led Mr. Kirby to remark to the spectators: "They've woke up!" evidently referring to their permitting a painting, which, it had been hoped would remain here, to go to Philadelphia on the evening before.

Others of the artists represented in last night's catalogue were well supported. Murphy's "October" (371), went for $2,100; Homer's "Eight Bells," which had won so much attention, for $4,700; Tryon's "Return Home at Twilight" (369), for $1,900, after good bidding; Wyant's "Dawn—Keene Valley," for $2,500; Homer's "Moonlight—Woods Island Light," for $3,650.

The Corcoran Gallery was a frequent bidder and purchaser. It was announced that the Inness "Clouded Sun" sold on Thursday evening, went to the Carnegie Art Gallery of Pittsburg.

The most important of the objects of art, as distinguished from paintings, in Mr. Clarke's collection were sold yesterday afternoon at the American Art Galleries, and the sale presented some peculiar contradictions. In some respects, considered piece by piece, it was not more interesting than that of the afternoon before, but in it were comprised the more costly productions, and the more ancient. Whereas on Thursday the prices indicated a wider knowledge of porcelains than most persons familiar with the purchasing public would have guessed, those of yesterday showed that the buyers were in many instances nowhere near up to the knowledge and discrimination manifested by Mr. Clarke in his purchases. This applies not merely to the general patronage, but to dealers, who permitted the opportunity to pass by. Piece after piece of antique glass was knocked down yesterday afternoon at a price less than even less valuable pieces command at private sale in this and other cities. A person of even a moderate degree of knowledge might have purchased a considerable number of the afternoon's offerings in the assurance of being able to sell them with a pretty profit at ordinary sale. Some of the articles in the catalogue, on the other hand, brought good prices, while a number went away up to unexpected figures that pleased everybody not under a mercenary handicap, whether their artistic judgment in every case justified the comparative indicated value or not. The total receipts of the afternoon speak for themselves, $38,021 for 164 catalogue numbers, or an average of about $232.50 each. This sum is considerably in excess of twice the amount realized on either of the preceding afternoons, and brings the total for the bric-à-brac so far sold to $60,939.50, or to an average of above $137 for every piece sold during the three afternoons. Ten of the offerings of yesterday sold at $500 or better, and six of them at above $1,000 each.

The sale of the Greek and Roman glass opened at the discouraging prices of $11 and $20, respectively, for two Syrian amphora, one in yellow and one in white, both with blue glass handles, each 6½ inches high. A smaller unguntarium of yellow green glass from Syria (279) went to A. Augustus Healy of Brooklyn at $10, and a four-inch bottle of beautiful iridescence (284) brought $62.50. A fourth century aryballos, 2½ inches high, from Athens (286), went for $42.50, and Mr. Healy took a small Syrian oinochoe, 2½ inches tall, of blue glass, for $13 (287). An Egyptian alabastron with a mantle of delicate ornamentation sold at $30, and a double unguntarium, Syrian, 6 inches high, of green glass (304), at $115. An iridescent pear-shaped bottle, 3½ inches tall, from Cyprus (306) brought $32.50. A two-inch iridescent bottle of Smyrna, from the Lawson collection, brought $32.50 (320), and the next number of the catalogue, a similar piece, $55. A mended purple glass urn from Syria (324) brought $95.

An hydria of the seventh century B. C., catalogued as from Camiros, Rhodes (345), brought $475, and another (350) of the sixth century B. C., $420. A Panathenic amphora of the fifth century B. C., from the Colucci collection (351), found near Taranto, went at $500. A crater (362) of the fourth century B. C., with decoration representing Ulysses resisting Circe's enchantments, from the Castellani collection, sold at $300, and an amphora of similar date, with rollicking male figures (372), at $350. A fifth century lekythos (Greek), with Apollo and followers represented in black and red (359), sold at $37.50, an Etrurian amphora (349) at $65, a Græco-Roman lead panel (342), from a sarcophagus found in Syria, at $67.50, and a sixth century Greek amphora (358), black and red decoration with figures, at $50.

The many-colored Apulian amphora (422), fourth century B. C., brought $675. The next number of the catalogue, a Capuan crater, with the principal decoration representing, according to the catalogue ascription, the love of Dionysius and Ariadne, and on the reverse the apotheosis of Theseus, and including altogether eighteen figures of gods and heroes, sold at $1,550. No. 428, a Tanagrian woman and Eros, went at $460 and another terra cotta group (429), two cupids, third century B. C., at $375. A fourth century B. C. female figure, holding a mask, catalogued as Thalia (413A), brought $725; a third century B. C. Sappho, represented as about to end her life with the "Jump of Lencase" (433), $625, and an antique marble statuette of Venus, nude (time of Nero), in the attitude of arranging her hair, $925 (437 of the catlogue).

The large Capo Di Monte vase (424) was bid up to $8,000. The bidding was started at $2,000, went immediately to $3,000, $4,000 and $4,100, and on by $100 advances without pause to the knockdown price. Although this vase had been heralded as the most valuable single piece in the collection, it had not been the expectation that it would go to such a figure. But the vase was wanted by several men, both of this city and elsewhere, and the bids were strong and full. It was finally bought in the name of Van Gelder, with a Waldorf-Astoria address, but it is to go to a collection outside of New York. So much may be said with certainty. According to the general understanding among those supposed to have pretty accurate knowledge at such sales, the vase goes to one of the members of the Widener-Elkins syndicate of Philadelphia. This vase, it is understood, cost Mr. Clarke £660, or a little more than $3.200. One of the Farnese family treasures, it was at one time in the Naples Museum, whence it was transported, after the Napoleonic conquest, to London by an agent who had been sent by the French Government to procure it for the Louvre.

"The Awakening" (434), a fourth century B. C. Greek group representing a woman disturbed in sleep by Eros, which in Mr. Clarke's judgment is the finest thing of its kind to be found in this country, was sold to Harry Payne Whitney for $5,600. It is 6 inches high and 10 inches wide. Mr. Whitney did not get it without considerable lively competition, and he gave some of the same sort to purchasers of some of the other high-priced numbers on the catalogue.

Another group of the same century as the last (435), "Æsculapius and Hygeia Attending an Invalid," was sent up to $6,600 from a starting bid of $500, which was raised promptly to $600, $1,000, $1,100, $1,200, and $1,500. It is 11½ inches high. Mr. Whitney took also a small Greek statuette of the same period, representing a nymph holding a garland and wine vessel (432), at $1,700.

Among the buyers besides Mr. Whitney and the representative of the Philadelphians and

# ORDER OF SALE.

TUESDAY EVENING, FEBRUARY 14th, at CHICKERING HALL, Fifth Avenue and Eighteenth Street, beginning at 8 o'clock, AMERICAN PAINTINGS, WATER COLORS, AND BLACK AND WHITE DRAWINGS. Catalogue Nos. 1 to 93, inclusive.

WEDNESDAY EVENING, FEBRUARY 15th, at CHICKERING HALL, beginning at 8 o'clock, AMERICAN PAINTINGS, WATER COLORS, AND BLACK AND WHITE DRAWINGS. Catalogue Nos. 94 to 186, inclusive.

THURSDAY EVENING, FEBRUARY 16th, at CHICKERING HALL, beginning at 8 o'clock, AMERICAN PAINTINGS, WATER COLORS, AND BLACK AND WHITE DRAWINGS. Catalogue Nos. 187 to 279, inclusive.

FRIDAY EVENING, FEBRUARY 17th, at CHICKERING HALL, beginning at 8 o'clock, concluding Sale of AMERICAN PAINTINGS, WATER COLORS, and BLACK AND WHITE DRAWINGS. Catalogue Nos. 280 to 372, inclusive.

WEDNESDAY AFTERNOON, FEBRUARY 15th, at THE AMERICAN ART GALLERIES, Madison Square South, beginning at 3.30 o'clock, HISPANO-MAURESQUE PLAQUES, PERSIAN AND INDIAN ART. Catalogue Nos. 1 to 164, inclusive.

THURSDAY AFTERNOON, FEBRUARY 16th, at THE AMERICAN ART GALLERIES, beginning at 3.30 o'clock, BLUE AND WHITE AND SINGLE COLOR MINIATURE VASES of the Seventeenth and Eighteenth Centuries; CABINET MINIATURE VASES in JADE, IVORY,

AMETHYST, AGATE, ENAMEL, and METAL; LARGE BLUE AND WHITE VASES; OLD SINGLE COLOR CHINESE PORCELAIN VASES, and OLD CHINESE POTTERY. Catalogue Nos. 165 to 273, inclusive.

FRIDAY AFTERNOON, FEBRUARY 17th, at THE AMERICAN ART GALLERIES, beginning at 3.30 o'clock, ANTIQUE GREEK AND ROMAN GLASS, GREEK VASES, GREEK TERRA-COTTA STATUETTES AND GROUPS. Catalogue Nos. 274 to 437, inclusive.

SATURDAY AFTERNOON, FEBRUARY 18th, at THE AMERICAN ART GALLERIES, beginning at 3.30 o'clock, Concluding Sale, GERMAN, DUTCH, ITALIAN, SPANISH, RUSSIAN, FRENCH, AND CHINESE ART OBJECTS IN BRASS, COPPER, BRONZE, SILVER, IRON, AND PEWTER. Catalogue Nos. 438 to 560, inclusive.

# INTRODUCTION.

When the managers of the American Art Association requested me to write an introduction for the catalogue of the Thomas B. Clarke collection, I willingly complied. I feel that I know the pictures well, for I have seen most of them more or less often, and I know some of the most important ones by heart. It is a satisfaction to have this opportunity to say a few words about this exhibition and sale, for they constitute a great event in the art history of the United States, and we fully expect to see a great many of Mr. Clarke's pictures sold for far higher prices, dollars being the only measure of value that we can apply on such an occasion, than have ever been paid for works by contemporary American artists.

The reason for this opinion is not far to seek. Mr. Clarke is widely known as a most intelligent and cultivated amateur. His acquaintance with his possessions is intimate, as that of many collectors is not, and he has acquired them because he liked them and wanted them. He was the first buyer of pictures to comprehend the merit and value of the work of our native school—principally, I should say, that painted in the past twenty-five years. In this large collection many pictures of earlier date will be found, but its reputation comes chiefly from Mr. Clarke's support of the artists who were known in the latter part of the seventies as "The Younger Men." Some of these are veterans now, of course. He was at the same time a great patron of Inness, Winslow Homer, and Wyant. He owns

some of their earlier works, as well as many of their latest and best ones. As a matter of fact, almost all of the celebrated Innesses, certainly the best of them, are in his collection. In looking over the catalogue the absence of some well-known names in American art may be noticed. As to that I can only repeat what Mr. Clarke himself says : that he never strove to make a collection fully representative of all phases and tendencies, but that he bought what appealed to him, and that it did not matter how many pictures by one man he might already have, if he saw another one that he also liked he bought it, if he could. In this way his collection is a record of his discernment and of his consistent and constantly broadening good taste.

What have been Mr. Clarke's methods in collecting? Let me relate, briefly, my first experience with him. I came to New York after five years in Paris, in the autumn of 1882, and settled down in the Sherwood in December. Some time in the next month, soon after the holidays, I received a visit from this patron, of whom I had heard. I had heard of his having bought pictures by Ulrich, Moeller, Brush, Volk, Tryon, Shirlaw, and others, who had preceded me by several years, and, of course, about his owning pictures by Inness, Winslow Homer, and Wyant, but I never dreamed that he would come to look up an unknown. Certainly I was an unknown, for I had exhibited only one or two "early efforts" in New York. I was told that having had pictures in the Salon didn't count, and that if one brought any over here one would have to sell them at auction in Nassau Street. So when Clarke came in I expected it to be merely a call of investigation. We had a bit of talk, and to make a long story short, he looked at a little figure picture I had sitting on my chimney piece, in a black frame, with the title printed in French on a tablet, said he liked that and—bought it! Then this genial, excellent gentleman went away, and after that, as the years passed, he used to write me pleasant notes, in his firm, straightforward

handwriting, saying: "Mr. So-and-so is in town. Have you anything fresh and good?" As a consequence, he brought to my door at various times men whom he had personally interested in American art, and they bought pictures. Having found the way through him some of them came back again alone, and the results were appreciative friends and substantial encouragement. One Sunday I met him at one of the afternoon concerts of chamber music we used to have in St. Gaudens's studio in Thirty-sixth Street, and I told him about a picture I had seen by Louis Moeller that I thought very good. "It's so good," I said, "that you ought to buy it." "I have bought it," he replied, "and it's a gem." Precisely the same thing happened to Inness. He was on the hanging committee at the Academy, and was greatly taken with a picture he had found a good place for on the walls. It was "The Deepening Shadows," by Charles H. Davis. Inness sought out Clarke and, using strong language of approval, told him about the picture and urged him to be on hand early at the "private view" and buy it. "Well," was the reply, "let's go over to the club and get some lunch and talk it over." This finished, the enterprising collector had his little joke, and told Inness that he had had an opportunity some time before to see the picture, and he thought it was very good, just as Inness did, but he had acted on his own judgment and had bought the picture before it was sent in to the Academy. Tableau!

At that time he went around a great deal to the studios, and, as he says, he has seen the painters at work on nearly all the pictures he owns. As to his experiences with Inness, I have heard that he used to hurry away the pictures he bought, once the painter declared them finished, for it was ten to one if he left them twenty-four hours in the studio the remarkable artist who painted them, never satisfied, filled with the desire to improve on what was already so good that it impressed the beholder as a masterpiece,

would go to work on them again regardless of consequences and change a glowing sunset into some forbidding effect of storm, or make of some misty morning effect a sunny glare of midday. He did such things successfully sometimes, spoiling a fine picture to make a still finer one, but not always, and the watchful Clarke saved more than one great work to the world by his timely action. When you see his Innesses you will understand for the first time what a master painter he was. When you see the "Eight Bells," the "Maine Coast," "The Life Line," the "West Wind," the "Carnival," and others of the thirty-one works by Winslow Homer, and his beautiful groups of Wyants and Tryons, you will realize that he has been a sympathetic as well as an enlightened collector.

I hope Mr. Clarke will carry out in the exhibition a plan he has had in mind, and place in the large lower gallery a number of his thirty-nine landscapes by Inness on one side of the room, and on the other bring together some of the most important landscapes by other painters. With a group of Wyants, Tryons, and Picknell's "The Road to Concarneau," Homer Martin's "Adirondack Scenery," Murphy's "October," Dewey's "Edge of the Forest," Davis's "The Deepening Shadows," and works by Kost, Richard Pauli, Crane, McEntee, Thomas Allen, Swain Gifford, and others, this gallery would make a presentation of American landscape that would amaze the beholder and fill his soul with delight. I recall the pictures I have just mentioned with distinctness of impression, but Mr. Clarke has many more to choose from for this room, including works by such well-known painters of landscape as H. Bolton Jones, Robert C. Minor, Bliss Baker, Walter Clark, Blakelock, Carleton Wiggins, Dearth, Palmer, Horatio Walker, Ochtman, Bristol, Whittredge, Sanford R. Gifford, F. E. Church, and Kensett. He has marines by Alexander Harrison, Simmons, and Boggs. I must make it plain, in speaking of these, that the "Maine Coast," by Winslow Homer, is a

pure marine, without figures, and that it is a great masterpiece.

I can do little more than jot down the names of some of the most important pictures by our best painters of the figure. In the Clarke collection are George Fuller's "Romany Girl," Brush's "The Aztec Sculptor" and "Mourning Her Brave," Volk's "Accused of Witchcraft" and the celebrated "Puritan Girl," Mowbray's "The Evening Breeze," "Aladdin," "Schehera-Zade" and "The Last Favorite;" Louis Moeller's "Puzzled" and "Disagreement," Ulrich's "Glassblowers" and "An Amateur Etcher," F. C. Jones's "Exchanging Confidences," Eastman Johnson's "The New England Peddler" and "The Pension Agent," Millet's "Lacing Her Sandal," Pearce's "Rivalry," Alfred Kappes's "Rent Day," Dannat's "A Smuggler," Curran's "Breezy Day," Church's "The Surf Phantom," A. P. Ryder's "Temple of the Mind," Low's "'Neath Apple Boughs," J. G. Brown's "A Merry Air and a Sad Heart," Chase's "Coquette," "The Visitor," and "The Model;" Bridgman's "The Cadi's Escort at Rest," Blashfield's "Music," Anschutz's "The Ironworkers' Noontime," Watrous's "Day Dreams," Vedder's "The Mistral," Lippincott's "In Hot Water," Hovenden's "Chloe and Sam," Freer's "Morning," Dewing's "The Garden," Robert Wylie's "Fortune Teller of Brittany," and heads or single figures by Thayer, Pearce, Wyatt Eaton, Henry O. Walker, Tarbell, Beckwith, Peale, Waldo, Sully, Gilbert Stuart, and others. There are historical works by Henry Peters Gray, J. Beaufain Irving, and Benjamin West. There is a curious little picture, "The Issue of the Cockpit," by Horace Bonham, the son of a Pennsylvania judge, and himself a lawyer, who gave up his practice for love of art, went abroad to study and returned to his home in York, in which quiet country town he painted years ago this and other works of interest. The Clarke collection is many sided, and shows that its owner was broad and

catholic in his purchases. I must not forget to mention the still-life by Alden Weir, Thayer, Bunker, and Carlsen; nor the black and whites and water colors by Abbey, Gibson, and Smedley. These names speak for themselves, for they are "leading lights." In short, the collection gives an impression something like this: That Mr. Clarke, instead of buying for his own delectation, had been commissioned twenty-five or thirty years ago by some wealthy institution to gather together for its galleries a collection which should show to its visitors the best works of many of the men who have brought fame and reputation to the American School. It is as if this collection were about to be exhibited before its final housing in this supposititious museum, and our artists and amateurs were invited to come and give their verdict as to Mr. Clarke's breadth of judgment and acuteness in seizing opportunities. There is no such institution, and the pictures will be scattered, but we may at least hope that some of them will go to public museums, and that the rest will find owners who will value them as Mr. Clarke did, and who will share our opinion that no such comprehensive, personal, and worthy collection of American art has ever before been placed within their reach.

The objects of art include Greek vases, statuettes, and iridescent glass; Hispano-Mauresque, Indian, and Persian plaques; antique Chinese porcelains and curios, and French, Russian, Dutch, Spanish, and Oriental metals, plaques, and vases. I may specially mention a collection of most beautiful Greek vases dating from about 600 B.C. to 200 A.D.; the famous statuettes of "Esculapius and Hygea" and "The Kneeling Muse," and the renowned Farnese family piece, a vase in black and red, found at Apulia in 1786. It is about 3 feet 6 inches in height, and is one of the finest specimens ever brought to light. Then there is the antique statuette, "Venus Arranging Her Headdress" (engraved in the De Charmiac *Musée de Sculpture*), belonging

to the period of Nero. It was presented to the Empress Josephine by the King of Naples, and kept by her for many years in her palace at Malmaison. She afterwards gave it to Count Pourtalès, and it was sold in his collection at Paris in 1865. The Chinese porcelains form the key-note of the collection of objects of art, and are dear to the heart of their owner. It would be impossible to imagine anything finer. Most important, too, are the lustrous Hispano-Mauresque plaques and the Persian, Indian, and Turkish pieces.

These are but insufficient and incomplete notes, but they will serve, I trust, to give some idea of the great excellence, breadth, and distinguished merit of the collections.

Mr. Thomas Benedict Clarke, a consistent and enthusiastic advocate of the native school of painting, has pursued a career of usefulness and meritorious achievement that is quite unique. Now that his collections are to be dispersed it is but just to pay a tribute to his taste, discernment, and fidelity to his convictions.

Let me close by quoting a passage from Mr. Andrew Carnegie's leading article in the World's Fair Souvenir number of *The Engineering Magazine*, New York, January, 1894, entitled, "Its Value to the American People." In speaking of the art department, and the splendid showing of the American School, he says, referring to the pictures lent by Mr. Clarke: "I did not know any one connected with the entire exhibition who can more truly be considered a public benefactor than this artistic gentleman, who has evidently for many years had faith in the genius of his countrymen, and has quietly purchased their works as these came forth." There it is in a nutshell.

WILLIAM A. COFFIN.

New York, *January*, 1899.

# BIOGRAPHICAL NOTES AND INDEX.

## ABBEY (EDWIN A.), A.R.A.

The career of Edwin A. Abbey is one of the most interesting that is chronicled among modern artists. He was born at Philadelphia, in 1852, and studied for a time at the Academy of Fine Arts in that city. In 1871, he came to the Harper's, and by the side of the late Charles H. Reinhart he drew for the illustrated publications of that house. This training was of great value to him, for it accustomed him to the making of compositions of all kinds on the shortest notice. For some years he kept at the drudgery of, more or less, hack work, until he began to feel his way to more important efforts, and a series of pen drawings for the old poems of Herrick and other English poets suddenly brought him into prominence. The success of these was so great that he finally went to England to gather fresh material for subsequent pictures. Finding the place congenial, he settled there, and a series of Shakspeare was the next noteworthy achievement. After this he took up seriously color work, his pastels gaining him much favor, while departures into oil were no less successful. Contributions to the Royal Academy followed, with some historical pictures, and then came the commission for the Boston Public Library, for a frieze, the subject of which he chose from "The History of the Holy Grail." When the first part of this was completed it was exhibited, and Mr. Abbey attained greater prominence. His election to an Associateship in the Royal Academy followed, an honor reserved for few of his countrymen. When the "Holy Grail" arrived in this country, the verdict was no less enthusiastic than that across the water, and its being put in place only increased the public admiration for its intelligent conception and artistic working out. His work in the medium of water color has been highly successful, and his pictures are in many prominent collections. There was exhibited here, last winter, an important composition called "The Play Scene from Hamlet," and his pen-and-ink work has reached about the top notch of achievements in that medium. Mr. Abbey

lives at Fairford, England, where he has a country house and a large studio, in which he works on his decorative canvases. He makes frequent visits to the United States.

No. 8—*Candlemas Eve.*
No. 58—*Autumn.*
No. 101—*Misleading the Enemy.*
No. 113—*The Admonition.*
No. 286—*Ode to Spring.*
No. 294—*Farmer's Daughter.*
No. 344—*Picking Apple Blossoms.*

## ALEXANDER (HENRY), deceased.

Born at San Francisco, Cal., in 1860, he perfected his art, after the usual preliminary study at home, by seven years of work at Munich, where he was a pupil of Professors Lindenschmidt and Loeffts. It was in Munich that his first public exhibit was made, in 1879. Upon his return to this country he made his appearance in our own exhibitions, always with credit to himself. His picture, "The Capmaker," at the National Academy exhibition, drew merited attention to him. Mr. Alexander afterward devoted himself largely to portraiture, and has had in his studio as sitters some of the most distinguished men and women of California. As a genre painter he produced little, but all that he did in this vein is distinguished by originality and pleasing character of subject, fidelity to nature, just characterization, good color, and sound artistic style. Mr. Alexander died in New York city in 1895.

No. 301—*The Capmaker.*

## ALLEN (THOMAS), A.N.A.

At a time when we are beginning to discuss American art as representative of American nature, and not merely for its technical perfection, the labors of Thomas Allen commend themselves to special attention. His pictures are native in spirit and in subject, and in his transcriptions of nature he never loses the delicate sensibility of the artist in the technical dexterity of the painter. As a painter he is a naturalist of the refined type, a lover of the

brighter side of nature, and in his art one of her most sympathetic translators. He paints cattle and landscape with equal skill, and is at his best in his combinations of the two. He comes from the best of New England stock, though he was born at St. Louis in 1849. Thomas Allen developed his artistic bent in his boyhood, and may be considered to have begun his career as a student with Professor Pattison, of St. Louis. In company with the professor he visited Colorado, and upon his return could show by his voluminous pencil sketches the paths he had wandered over. He went to Dusseldorf in 1871, and entered the Royal Academy there, under Professor Ducker, in 1872, going through the various classes and graduating in 1878. He then studied several years in Paris. He first exhibited in the National Academy of Design in 1876, and figured also in the Salons of 1882 and 1887. In 1884 he was made a member of the Society of American Artists, and an Associate of the National Academy. He is a trustee of the Boston Museum of Fine Arts, vice-president of the Boston Art Club, and one of the best-known collectors of ceramics in America. His first display in New England was made at Williams & Everett's galleries in 1883, and from that date he has enjoyed the respect and esteem of all those who have made his acquaintance. He resides in Boston.

No. 275—*Maplehurst at Noon.*

## ANSCHUTZ (Thomas P.).

The exhibition, in New York city, of a picture called "The Ironworkers' Noontime," gave a new name its place of note in American art. The picture was shown at the American Art Galleries in Madison Square. The owner was then, as now, Mr. Thomas B. Clarke. The art critics exhausted their vocabulary in praise of this work, which deserved all the commendation it received. It has been admirably engraved on wood and published as a representative American art work of the year in one of our leading illustrated journals. The artist, Thomas P. Anschutz, is a native of Kentucky. He was born in 1851, of a family of German origin, related by ties of distant kinship to the great Munich painter, Professor Herman Anschutz. He grounded himself in his art at the Pennsylvania Academy of Fine Arts, and formed one of the remarkable group of pupils whom Thomas Eakins developed. The sterling quality of his art has made him one of the most

competent of instructors, as well as a subject painter of power. He has his studio in Philadelphia, and is connected with the schools of the Pennsylvania Academy.

No. 56—*The Ironworkers' Noontime.*

## BAKER (Alfred Z.).

In the spring exhibition of 1893, at the National Academy of Design, hanging in the corridor, was a picture which, by reason of its composition and technique, attracted considerable attention. It was signed "A. Z. Baker," and the artist resided in Baltimore. The title was "The God of Silence." The note was a new one, and it made a striking feature on the walls. The artist has followed up this *envoi* with other works of interest.

No. 146—*The God of Silence.*

## BAKER (William Bliss), deceased.

American art experienced a loss not easy to repair in the death of William Bliss Baker, in 1889. During a few years of original productiveness this young artist had rapidly ascended to the head of his profession, and taken a permanent place among the landscape painters of the day. Born at New York, in 1859, a pupil of Albert Bierstadt, M. F. H. De Haas, and of the National Academy of Design, he was, above all, a graduate of the great school of nature. No reflection of his artist instructors was visible in his productions. He possessed, in an eminent degree, the very uncommon ability to elaborate detail and to render minute and subtle effects with close finish, while yet preserving in his pictures the breadth and dignity of the largest facts. His landscapes are true character studies, in which varieties of vegetation and the varying influences of light and weather are identified with amazing skill. He first exhibited at the National Academy, in 1879, and in 1889 took one of the Hallgarten prizes. In 1889, in the enjoyment of a flood-tide of success such as rarely comes to an artist not of mature years, he went to his summer studio, at Ballston, New York, never to return. His death occurred there in the month of November, and was the result of a cold contracted in the course of his outdoor studies.

No. 348—*Silence.*

## BEACH (Emma B.).

Among the gifted women whom the art movement in the United States has brought into prominence in our exhibitions is Emma B. Beach, of Peekskill, N. Y. At the exhibition of the Society of American Artists in New York city in 1890, her studies of flowers commanded commendation. To a subject hackneyed by countless brushes she brought an original sentiment and expressiveness. Her eye is true to nature, her color just, and her touch accurate. The feminine refinement of her works detracts in nothing from their freedom and force.

No. 21—*Anemones.*

## BEARD (William H.), N.A.

The successful combination of satirist and painter is not a common one. Usually the spirit of satire overcomes that of the painter, reducing his art to the level of mere caricature, or the serious, technical requirements of the painter overbalance the lighter quality of the thinker. In William H. Beard we have one of these rare survivals of the great age of Dutch painting, when satire and art went hand in hand. A painter of the figure, of portrait, genre, cattle, and landscape, it will be by his sly and pointed assaults on human weaknesses and follies, through the medium of the brute creation, that his status will be settled for the future. Mr. Beard comes by his artistic development upon a basis that would delight the believers in the theory of heredity. The whole Beard family has an artistic turn. The name has been prolific of painters and draughtsmen. His elder brother, James H. Beard, was an artist of wide repute. Mr. Beard himself is a native of Painesville, Ohio. He was born in 1825, and, under the encouragement of his mother, a woman of enlightenment and sympathetic nature, he took to drawing in early childhood, his first models being the family dog and cat and their puppies and kittens. His instruction in painting, beyond such as he could impart to himself, seems to have consisted only of a few lessons from his elder brother, who was then settled in New York, after which he set up his easel in Buffalo, where his brush secured him sufficient support to enable him to visit Europe in 1857. He painted at Dusseldorf, sketched

in Switzerland, Italy, and France, and in 1860 returned to make his permanent settlement in New York. He was elected a National Academician in 1862.

No. 215—*An Eavesdropper.*

## BECKWITH (J. Carroll), N.A.

At the spring exhibition of the National Academy of Design in 1881, one of the less pretentious pictures was one which secured a large share of the attention of the visitors. It was the head of a beautiful young woman resting, dead, on a bier, with a smile of ineffable peace upon her face. The painter of "The Christian Martyr" was James Carroll Beckwith, born at Hannibal, Missouri, in 1852, and a pupil of the Paris École des Beaux-Arts and of Professor Yvon and Carolus Duran, who had first appeared in the Salon of 1877. In succeeding exhibitions in this country Mr. Beckwith displayed some strong and life-like works in portraiture, showing himself particularly happy in the rendition of the dignified type of feminine beauty. It is as a painter of women that the artist has won his highest distinction, though his portraits of men are many and excellent, and it is to be remarked of his productions that he renders the most refined and delicate traits of his sitters without sacrifice of their tenderness, and with a thoroughly masculine vigor of handling and strength of color. Mr. Beckwith, who has his studio in New York, is a member of the Society of American Artists and of the National Academy of Design.

No. 55—*Vivian.*

## BIRNEY (William Verplanck).

Born at Cincinnati, Ohio, in 1858, William V. Birney was, from 1876 to 1879, one of the most promising students under Mr. Walter Smith, at the Massachusetts Normal Art School. He next spent a year at the Pennsylvania Academy of Fine Arts, where he enjoyed the instructions of Thomas Eakins, and during four years, from 1880, painted at the Munich Academy, where he had Professors Lindenschmidt and Benezur for masters. In 1881 he received an Honorable Mention for his school work, and in 1883 made his first public appearance at the International Exhibition held in the Bavarian art capital in that year. Upon his return to

America, after a time spent in travel through the country, he settled in New York, where his subjects of domestic genre, and especially those in which children figured, speedily secured attention for him. His pictures are characterized by thoroughly human sympathy with the episodes of home life, cheerful sentiment and color, and conscientiousness of execution.

No. 148—*A Doll's Concert.*

## BLAKELOCK (Ralph Albert).

The career of Ralph Albert Blakelock will find record among the romances of American art. The son of a physician, born at New York city, in 1847, he was destined for his father's profession, but his native predilection for art and music rebelled. Deprived of the means of securing instruction either as painter or musician, he became his own master. Throughout his life the sister arts, to which he consecrated himself, have been allied. A short tour of the far West constituted the chief preparation of Mr. Blakelock for his life's work. Its results are encounters in his landscapes with Indian groups, and episodes as accessories—pictures vibrant with a strange and penetrating charm of chromatic harmonies. His color is as original and positive as the theories which his art illustrates, and the individuality of the man impresses itself upon every manifestation of his art. Mr. Blakelock's studio is in New York.

No. 9—*Wayfarers at Eventide.*
No. 175—*The Encampment.*
No. 205—*Entrance of the Forest.*
No. 244—*Moonlight.*
No. 288—*Near Cloverdale.*

## BLASHFIELD (Edwin H.), N.A.

The school of Léon Bonnat has sent back to America many graduates of distinction. One of the most notable of these is E. H. Blashfield. A New Yorker, by virtue of birth in this city, on Christmas day, 1848, Mr. Blashfield completed his artistic education by eleven years' residence, study, and experience in Paris, whither he went in 1867. He signalized his return to his native land by works of a historical character, two of which, "The Minute

Men," and the picture showing residents of Boston viewing the battle of Bunker Hill from their housetops, will be remembered. It was in the direction of decorative art, however, that his sympathies tended, and in this field he achieved his pronounced successes. Whether in easel pictures or in larger works destined for mural adornment, his talent, characterized by grace of form, purity of color, and a scholarly conception and inventiveness, makes its most brilliant mark. In 1882 Mr. Blashfield's art won him the election to an Associateship of the National Academy of Design, of which he became a full member in 1888. He is also a member of the Society of American Artists. During recent years his easel pictures have become more and more rare, as his time has become occupied with decorative compositions for public buildings and great mansions. His recent decorative work includes a ceiling for the ballroom of the Waldorf-Astoria Hotel, the collar of the dome and ceiling of the lantern in the Congressional Library at Washington, a bank at Pittsburgh, and ceilings and panels in private houses in New York and Philadelphia. His studio is in New York.

No. 222—*Music.*

## BLOODGOOD (Robert F.).

Born in New York, R. F. Bloodgood became at an early age a student at the National Academy schools, whence he emigrated to the classes of the Art Students' League. He first became known as a painter of marine episodes in water colors, and has produced some effective plates as an etcher. He is a member of the New York Etching Club, and has his studio in New York.

No. 189—*A Miss is as Good as a Mile.*

## BLUM (Robert), N.A.

One of the conspicuous figures brought forward in our artistic circles by the advancement of the art of graphic illustration created by the enterprise of the magazines of this country, was that of a young Cincinnatian, Robert Blum by name. Among many gifted draughtsmen of the day, his brilliant and bold touch, his dashing spirit, and vividness of execution made him foremost. Born in 1857, he has made his own career. He had already become an artist of positive individuality, and had exhibited his work in New

York in 1879, at the American Water Color Society, before he went abroad. In all that he did a keen appreciation of character and local color, and a grasp of the vitality of his topic were evident. His travels in Europe, which began in 1880, and which have included Italy, Spain, France, and the Netherlands at various periods since, have been rich in productions of oil and water colors of the first order. Mr. Blum has made a tour of Japan, with noteworthy artistic results. While devoting the greater portion of his time to his easel, he still continues to contribute to our periodicals works in the black and white medium in which he scored his original success. His studio is in New York, although he paints much in Europe, particularly in Holland and in Venice. He is a member of the Society of American Artists, a National Academician, and was one of the enterprising and progressive group of artists who organized the Pastel Club. Of late years Mr. Blum has given great attention to decorative work, and two friezes for the walls of the Mendelssohn Glee Club of this city have been among noteworthy achievements in American art.

No. 144—*Toledo Water Carrier.*

## BOGGS (Frank M.).

Born at Springfield, Ohio, in 1855, F. M. Boggs became first known as the painter of some of the most effective scenery ever set on the New York stage. From the paint gallery of the theatre, Mr. Boggs passed to the École des Beaux-Arts in Paris, and became a pupil of Gérôme. His natural drift was to out-of-door effects, however, and while he prosecuted his studies of the figure he steadily developed his talent as a marine painter and as a painter of the grandiose subjects afforded by the picturesque and splendid architecture of the older cities of Europe. In 1880 he made his first appearance at the Salon. The French Government, always alert in its appreciation of new abilities, became one of his earliest patrons, acquiring, in 1881 and 1882, two of his paintings for the State collections. When he commenced exhibiting in America his success was immediate, and at the first prize exhibition at the American Art Galleries in New York in 1885, his dashing marine, "A Rough Day at Honfleur," was one of the four pictures selected for purchase by the committee upon awards. It now forms part of the collection of the Museum of Fine Arts at

Boston. Mr. Boggs maintains his studio in Paris, with occasional visits to, and sojourns in, the United States. He has received medals and indorsements from many European exhibitions.

No. 308—*On the Coast of France.*

## BOLMER (M. De Forest).

Born at Yonkers, N. Y. In his youth Mr. Bolmer showed an inclination for landscape art. He studied in Paris in 1887, and again in Munich in 1890. A student of nature, he prefers her quiet moods, and his most successful canvases have told of the fading light of day. He has exhibited in the National Academy of Design for a score of years past. His studio is in New York.

No. 72—*Falling Shadows.*

## BONHAM (Horace), deceased.

Mr. Bonham was born at West Manchester, Pa., in 1835. The son of a distinguished jurist, Judge Samuel C. Bonham, he prepared for the practice of the law and was admitted to the bar; but his inclination for art led him to Paris, where he studied under Bonnat, and later continued his studies at Munich. His principal works have been painted in his native county, and his genre pictures have gained him much renown whenever shown in the exhibitions of this country. Mr. Bonham died in 1892.

No. 232—*The Issue of the Cockpit.*

## BOUGHTON (George H.), N.A., R.A.

Although of English birth, this country claims George H. Boughton as an American artist, and on good grounds. Born near Norwich, England, in 1834, he was brought here by his parents when a child of three years. The family settled in Albany, N. Y., and there the little boy began, self-taught, to draw and paint. His early efforts secured him sufficient local support to enable him to visit Europe in 1853, and he brought back from a tour of Scotland, Ireland, and the Lake Country pictures which added to his circle of admirers and supporters. His early works were land-

scapes, and to this day he shows in this field a close sympathy with nature and masterly skill in interpreting it. While subsisting by landscape painting, he devoted a portion of his time to the study of the figure, and in 1858, when he settled in New York, he had already produced some creditable genre works, chiefly of incidents of child life. In 1860 he went to Paris, where he enjoyed the friendship and advice of Édouard Frère, and the following year settled in London, where he still remains. His first public hit in England was made at the Royal Academy in 1863, and since that date his career there has been one of uninterrupted success. An amiable personality made him socially popular, as well as artistically notable. In 1871 he was elected a member of the National Academy of Design, and in 1879 became an Associate of the Royal Academy, becoming a Royal Academician nine years later. It is to be noted of Mr. Boughton that, while he has lived long abroad and found the amplest support from English collectors, he has turned his eyes for his most successful subjects to the land of his early childhood. His pictures illustrating the primitive days of the American colonies are without rivals, and, while he paints English life and nature with character and justice, he, even after the lapse of years, continues, in his American subjects, to delineate our native landscape and our people with accuracy. The result of his self-instruction reveals itself in his pictures in an absolute individuality of style. Boughton has, independent of his labors at the easel, won merited distinction by literary productions, in which his pen repeats the fine touch of his pencil and his brush. He writes as he paints, without affectation, with delicate but forcible strokes.

No. 34—*On the Surrey Road.*

## BRENNEMAN (GEORGE W.).

Born in New York, in 1856, of German parentage, George W. Brenneman, after instruction in drawing from a private tutor, was entered in the antique school at Munich. Working his way up through the antique and life classes, he became a pupil of Professor Dietz, and after five or six years of constant application to his art, returned to New York, where he now resides. He is a painter of genre, and his most successful works have been cabinet pieces, rich in color and executed with fine delicacy of detail. His earlier exhibited works betrayed his Munich

schooling very strongly, but with his return to the United States, he began developing the individuality of style and thought which now distinguishes him. A man of modest personality, thoroughly devoted to his art, he has never figured among our contestants for public honors. His careful and painstaking method of production, restricting as it does the number of his pictures, has rendered them rarities; and their passage from his easel to the collections of our amateurs renders their appearance uncommon in our public exhibitions.

No. 208—*Relics.*

## BRIDGMAN (FREDERICK A.), N.A.

The American Bank Note Company of New York was the first art school of Frederick A. Bridgman. He was born at Tuskegee, Ala., in 1847, and brought, as a boy, by his family to Brooklyn, where they became residents. Employed by day as an engraver for the bank note company, he learned what he could of drawing by evening study at the school of the Brooklyn Art Association. In 1866 he went to Paris, where he had J. L. Gérôme for a master, and his first exhibited works were subjects drawn from his sketching tours in France and in the Pyrenees. His first picture to make a decided impression was "The American Circus in France," and he followed this up with subjects found in North Africa and the Nile region, such as "The Burial of a Mummy," and "The Procession of the Bull Apis," by which he became widely and favorably known to European critics. Establishing his studio in Paris, he refreshed his art by frequent excursions to southern Europe, and later to Algiers, which he has found a prolific field. In 1890 he made a visit to America, and exhibited a collection of pictures, studies, and sketches, which was one of the art sensations of the year. The variety and high standard of excellence of this collection, and the invariable spirit and vital energy which characterized its technique, made a profound impression such as the exhibition of single works by the artist could not have produced. The display furnished, in fact, the key to the distinguished consideration which he has long enjoyed abroad, where France claims him as almost one of her own artists. Since 1878, Mr. Bridgman has been a member of the Legion of Honor. He has been since 1874 a member of the National Academy, where he began to exhibit in 1871, and he is one of

the original members of the Society of American Artists. He has written a book upon Algiers which is worthy in style and interest of the illustrations which he has given to it. Although most familiar to the public as a painter of modern Oriental life, Mr. Bridgman has produced works of merit upon historical and mythological subjects, and scenes of life in Brittany, where he spent a portion of his early years of European study. He is also a well-known painter of portraits.

No. 35—*Normandy Cottage.*
No. 219—*The Cadi's Escort at Rest.*

## BRISTOL (J. B.), N.A.

Mr. Bristol was born at Hillsdale, N. Y., in 1826, and was entirely self-taught. Elected an Associate of the National Academy in 1861, he was made an Academician in 1875, and is a member of the Artists' Fund Society. He has always confined his work to landscape, in which he occupies an important position. In 1876 Mr. Bristol received a medal of honor at Philadelphia. He contributes regularly to the chief art displays of this country, and his paintings of the landscape of New England are to be found in many of the private art collections in the large cities.

No. 314—*New England Scenery.*

## BROWN (J. G.), N.A.

Among what we now know as the older school of American painters, the most prominent individuality is that of J. G. Brown. He is a veteran in whom still burns the fire of youth. Years seem rather to refine and strengthen than enfeeble his hand, and his artistic vision rests unimpaired by the lapse of time. The creator of his own style, it remains superior to the changes of popular taste and of artistic fashion, because it reflects the temperament of the artist, strong in its unflagging vitality, as if it had conquered the secret of perpetual youth. Yet Mr. Brown counts his years at more than three score. He was born at Durham, England, in 1831, and began to dabble in colors so early that at the age of nine, as it is recorded, he painted portraits of his mother and sister. After some study in the government art school at Newcastle-upon-Tyne, he entered for a year at the Edinburgh Royal Academy, where he

took a prize in 1853. From Edinburgh he journeyed to London, did a little portrait painting, and voyaged over seas to the United States. He opened his first studio in Brooklyn, as a portrait painter, in 1856, and in 1860, when George H. Boughton gave up his studio in New York, Mr. Brown became its tenant, and made his initial exhibit at the National Academy, of which, in 1862, he became an associate, and in 1863 a member. In the National Academy, the Artists' Fund Society, and the American Water Color Society, he has held the highest offices, and he has been the recipient of many honors at American and European exhibitions. His art is absolutely faithful to the soil. It has been truly said of him that his character studies of American town and country types, treated as they are with the utmost truth to nature, form an invaluable addition to the history of the generation from which the artist won his fortune and the place of distinction which he worthily occupies.

No. 20—*A Longshoreman.*
No. 182—*A Merry Air and a Sad Heart.*
No. 272—*Watching the Train.*

## BRUSH (George de Forest), A.N.A.

It has been held by some of our older artists that the crying evil of European education for the American painter is the extent to which it denationalizes him. These critics point, and with a certain measure of justice, to the instances of men of vigorous native talent who, after completing their schooling abroad, settle down, not as American painters, but as painters of European subjects, in the European manner, and animated by the European spirit. Against Mr. Brush this charge cannot be made. Born at Shelbyville, Tenn., in 1855, and after a preliminary course at the National Academy of Design, crossing the ocean to become a pupil of Gérôme, he is nothing if not American in the substance and the spirit of his art. He finds in the aboriginal American heroic themes for his pencil, and he treats his heroes in the same lofty and poetic mood as has made the written descriptions of the Indian race by James Fenimore Cooper immortal. His exhibit in 1883 of the magnificent tragedy of Indian life called "Mourning Her Brave," sounded the keynote of his art, and with each succeeding production of his easel the impression created by this work has

been more and more firmly fixed. Of late years he has entered upon a sort of classical period in his art, painting with a fine sense of color and composition a series of pictures with such titles as "Mother and Child," in which, to beautiful characterization, he joins a ripe and skilful technical style. Mr. Brush has his studio in New York. He is a member of the Society of American Artists and an Associate of the National Academy of Design.

No. 66—*Mourning Her Brave.*
No. 315—*An Aztec Sculptor.*

## BUNKER (DENNIS M.), deceased.

The career of an artist from whom much was expected was terminated by the death of D. M. Bunker, on December 28, 1890. Mr. Bunker was a native of the city of New York, born in 1861, who had enjoyed an excellent schooling abroad, and had made his appearance in our exhibitions with immediate success upon his return to his native city in 1884. He had passed through the National Academy schools here; had painted in the life classes of the Art Students' League, and had worked in the Julian Academy and under Hébert, and Gérôme in Paris. In 1888, he made another European trip, returning to remain in this country. Commencing as a landscape painter in oil and water colors, Mr. Bunker had developed himself into an admirable painter of the figure. In 1885, he received the third Hallgarten prize at the National Academy of Design, for his picture called "Bohemia," and in 1890, his picture "The Mirror," a single female figure painted with refined skill, created a lively impression at the exhibition of the Society of American Artists, and was awarded, at the Chicago Art Institute, the James W. Ellsworth prize of $300, as being the best picture by a living American artist in the exhibition. It now belongs to the Philadelphia Art Club. He was employed in Boston for some years as chief instructor at an art school, and after a brief sojourn in New York returned to New England, where he had found much appreciation and encouragement, and many commissions.

No. 106—*A Neglected Corner.*
No. 171—*In Blossom-time.*

## BUTLER (GEORGE B.), N.A.

The first success gained by George B. Butler was as a painter of animals. His representations of the domestic brute creation were in a vein of true portraiture, full of character and expression, and in the delineation of the wilder and more savage species he exhibited the same sympathy with their ferocious spirit and beauty that one notes in the lions and tigers of Eugène Delacroix. It was, however, as a figure painter that Mr. Butler grounded his career, and of recent years he has returned to this department of art and produced a number of striking portraits. A native of New York, of a family of wealth and social prominence, he commenced to paint under the instruction of the late Thomas Hicks. From Hicks's studio he passed, in 1859, to that of Thomas Couture, in Paris, under whom his first master had himself been a student. The outbreak of our civil war interrupted his studies, and he returned to the United States and entered the army as a volunteer. A man of powerful physique and absolutely fearless nature, he proved a valuable officer. After passing through the fiercest actions unscathed, he was finally disabled by a wound which cost him his right arm. Happily, he had been, from childhood, accustomed to the use of his left hand, and his misfortune did not incapacitate him for the labors of his art. He painted in New York and in San Francisco until 1875, when he again went abroad, joining the artist colony on the island of Capri. Some five years ago he returned to America and reëstablished his studio in New York, where he has executed a number of commissions for portraits of prominent public men and people of social note. Mr. Butler has been a National Academician since 1873.

No. 60—*Bothered.*

No. 346—*Puss at Rest.*

## CARLSEN (EMIL).

The artistic atmosphere of Boston has nourished a number of painters of consideration in American art. One of these, Emil Carlsen, for some years won commendation at exhibitions throughout the country by studies of still-life, which extended his reputation far beyond the precincts of the city of his residence, even before his personality was known out of his special circle. He is by birth a Dane, who came to America in 1872, as a young man of 24 years. He settled in Boston, where his talent found a clientèle

of admirers, and remained there some fifteen years, strengthening and perfecting his art by diligent experiment and study. His canvases displayed clear, rich color, harmony of tone, and transparent brilliancy of effect, and the freedom and breadth of their treatment demonstrated the artist's mastery of his medium and his tools. After a visit to Europe, which had its result in the ripening and rounding out of his art, he returned to America, and now has a studio in New York.

No. 30—*Still-life.*

## CARR (LYELL).

One result of the impressionistic movement in French art has been to exercise an influence in directing the talents of some of the most gifted American students in the Paris schools. Only too many of these fall into the practice of pure imitativeness, and are but shadows of the French originals; but in a few instances, men have been wise enough to understand the underlying truth of the impressionistic theory, and to adapt it to their own ideas and sympathies. Conspicuous among these is Lyell Carr, born at Chicago in 1857, and now a resident of New York. In Paris Mr. Carr painted under such masters at Lefebvre and Boulanger, studying also at the École des Beaux-Arts, and in the Suisse and Julian academies. His first pictures were exhibited in Chicago. They were simple in subject, largely composed of rural scenes, good in character, and truly rendered. Meanwhile, the painter was battling with those problems of light and air by which his later works are distinguished, and he overcame the difficulties of his experiments with signal success. Seeking his subjects in nature, out of doors, and in all weather, he invests them with a subtle spell of familiar fact which renders simple subjects dignified, securing the legitimate results which the sincere impressionists seek, without sacrifice of his personal method of thought or of his personal style of expression.

No. 153—*A Ride Home at Sunset.*

## CASILEAR (J. W.), N.A., deceased.

Born at New York, June 25, 1811; died in 1893. Landscape painter; studied in Europe in 1840 and in 1857. Elected an Associate of the National Academy in 1835, and Academician in 1851.

No. 170—*Sunset.*

## CHAPMAN (Carlton T.).

Mr. Chapman, coming to New York from his native town in New London, Ohio, began his art studies at the schools of the National Academy of Design and continued them at the Art Students' League. From there he went to Paris, where he entered the École des Beaux-Arts and enjoyed the criticism of J. L. Gérôme. He was also in the atelier of Benjamin-Constant. On his return to this city he took naturally to marine work, several of his compositions attracting immediate attention. He was soon made a member of the Society of American Artists, the New York Water Color Club, and the American Water Color Society. He also became identified with the New York Etching Club, for in this medium he is expert. Illustration work for the magazines gave him a standing in this branch, and when the recent war with Spain broke out, he accompanied the naval forces to the front as one of the representatives of *Harper's Weekly*. His pictures of the battles before Santiago, both with his brush and pen, were among the noteworthy literary and artistic contributions of the campaign. His work was officially recognized at the World's Fair in Chicago, where he was awarded a medal, and in Boston, in 1892, he was similarly honored. Among important work done by Mr. Chapman is a series of pictures of the naval engagements of the war of 1812 wherein he has depicted the victories of the American over the British ships and reproduced with historical fidelity the evolutions and manner of fighting of those days, and presented with authority everything relating to the construction and equipment of the men of war. Mr. Chapman's studio is in New York.

No. 264—*The Lighthouse.*

## CHASE (William M.), N.A.

The future will judge William M. Chase from two standpoints: as a painter and as a moving force in our art. In the former quality he stands at the head of the technicians of America. He is a past master in the resources of his craft. His restless and ambitious nature has impelled him to experiment in every possible direction, and one is called upon to recognize him as a painter in oils and in water colors, as a pastelist, as a draughtsman in every sort of

medium, and as a forceful original etcher. Throughout these varied manifestations of his astonishing versatility and skill, his individuality is preserved. His eye is acutely sensitive to the appeals of nature, his hand responds to the impressions of his eye with sympathetic fidelity. Mr. Chase is a native of Franklin, Ind., where he was born in 1849. He was a pupil of B. F. Hayes, of Indianapolis, and for a time a portrait and still-life painter in the West. After some study in New York, at the National Academy schools, and under J. O. Eaton, he, in 1872, entered the Royal Academy at Munich. Alexander Wagner and Carl von Piloty were his masters, and they gave his art a firm technical foundation, although he has never shown himself an imitator of either. He has, at different times, sought for material in various sections of Europe, and studied the masters in England, France, Spain, Italy, and Holland, but his most extensive and significant work has been accomplished in and about New York. His studio in the Tenth Street studio building was a museum of rare, precious, and artistically beautiful objects, collected upon his travels, and from it he has sent forth many talented pupils upon independent careers. As an instructor at the Art Students' League, of New York, and later in his own academy, Mr. Chase has rendered valuable service to our art. He is a National Academician and a member of the Society of American Artists and of the American Water Color Society.

No. 2—*A Visitor.*
No. 49—*A Coquette.*
No. 99—*The Model.*
No. 207—*A Stoneyard.*
No. 213—*Prospect Park.*
No. 248—*Girl in Costume.*
No. 290—*Weary.*

## CHURCH (FREDERICK E.), N.A.

The most famous picture in America in its day was "The Heart of the Andes," painted by Frederick E. Church, after his second visit to South America in 1859. The artist's "Niagara," which almost equalled it in the furor which it created, is now in the Corcoran

Gallery in Washington. The painter had struck a new note in the landscape art of the Western Continent. His impulse to this departure was not without explanation. Born at Hartford, Conn., in 1826, Mr. Church had become a pupil of Thomas Cole, an artist whose grandeur of ideas rose superior to the deficiencies of his methods and the unconquerable drawbacks of his laborious life. The pupil remained with his master until the death of the latter. Then he began his travels with the influence and the inspirations of the dead painter alive within him. He made his first studies in New England, and in 1849 opened a studio in New York and became a National Academician. In 1853 he made a voyage to South America, and in 1857 another. The result of these was a series of grandiose representations of the stupendous nature of the greater tropics, which, coming to us at a time when little was known of those regions, exercised a readier influence in furthering the artist's reputation. A voyage to Labrador resulted in his picture "Icebergs," which made him known to London in 1863, and in 1866 he made a voyage to the West Indies and executed subjects of his travels. Europe and Asia next claimed his wandering feet, and his brush celebrated with equal success the mouldered splendors of Greece and Palestine, of Athens and Jerusalem. In all of these productions the artist combined a majestic composition with great splendor of color and fine poetic feeling, and his success in England almost rivalled that which he enjoyed in America. With advancing years travel, which had formerly been a pleasure, became a necessity to him, and his winters were spent commonly in the tropics and in Mexico. His industry continued, and to his panoramas of South America and the Orient he has added equally splendid, if less vast, records of the luxuriant nature of Central America and the Antilles. Of his many leading works, a number are widely known through engravings. This is especially the case with "The Heart of the Andes" and "Niagara," of which a recent traveller remarked that he had encountered them making a girdle in the artist's honor quite around the world. Although private collections are rich in Mr. Church's works, they are rarely seen in public. The earlier examples have long since been absorbed into the collections of America and England, and his later works passed from his easel to private ownership without finding their way to the annual exhibitions.

No. 87—*Mediterranean Sea.*
No. 249—*In the Tropics.*

## CHURCH (F. S.), N.A.

A talent as original as has been produced by the art of the Western Continent is that of Frederick S. Church. From the time when he began contributing to the periodical press those sketches in which the most commonplace topic was lightened by a touch of drollery, his individuality made its impression. He was known to popularity through these productions of his pencil before the graceful and delicate conceits of his brush brightened our exhibition galleries. The thorough originality of Mr. Church as an artist is the result of his independence of any personal influence in his training. He was born at Grand Rapids, Mich., in 1842, and was engaged in business until he found himself irresistibly moved to the adoption of his present career. He obtained the foundation of his knowledge in the schools of the Chicago Academy and the National Academy of New York, but it was by the use of nature as his model that he really formed himself. His theory and practice of color were of equally independent creation. Out of these elements, and by an industry that was as incessant as his courage was indomitable, Mr. Church built himself up. First known as a draughtsman and painter of animals, he later became recognized among the painters of fanciful idyllic subjects. As an etcher his reputation is also high. He has been a member of the National Academy of Design since 1885, and is a member of the American Water Color Society and of the New York Etching Club.

No. 31—*A Surf Phantom.*

## CLARK (WALTER), A.N.A.

Born at Brooklyn, in 1848, Walter Clark became a student of the National Academy of Design, under Professor Wilmarth, and of the Art Students' League of New York. He has almost entirely devoted himself to landscape painting, finding his most congenial subjects in the vicinity of New York, New Jersey, on Long Island, and in western New England. His studio is in New York, and he is a member of the Society of American Artists and an Associate of the National Academy of Design. Mr. Clark's advance in his profession has been rapid, and his recent pictures have placed him in the front rank of native landscape artists.

No. 247—*Sunset.*

## COFFIN (William A.), A.N.A.

When William A. Coffin returned from Paris, where, subsequent to his graduation at Yale, in 1874, and a year's study afterward in the University's Art School, he had been painting five years under Léon Bonnat, he was known to visitors to the Salon, where he commenced to exhibit in 1879, as a painter of subject pictures. During the summer of 1891 he made his reappearance in Paris, at the American exhibition in the Durand-Ruel Galleries, as a painter of landscape. No transformation could be more complete; but it marks the studious and self-developing character of the artist learning the tendency of his sympathies and cultivating the field in which he finds the richest harvest of gratification. Mr. Coffin was born at Allegheny, Pa., in 1855, and is to this day claimed by Pittsburgh as one of her special group of artists, in proud rivalry to the city across the river. After leaving the Bonnat School he established his studio in New York and became a regular contributor to the American exhibitions. He is an active and energetic member of the Society of American Artists, and an Associate of the National Academy of Design. Apart from his professional identity, he is widely known as a writer upon art subjects of admirable discretion and justice with a polished style, and as a lecturer of clear and fluent diction, logical argument, and authoritative experience. In 1886 he secured the second Hallgarten prize, at the Academy, with a landscape entitled "Moonlight in Harvest." The Webb prize for landscape, at the Society of American Artists, was awarded to him, in 1891, for his picture, "The Rain," now in the permanent collection of the Metropolitan Museum. He received a bronze medal at the Paris Exposition of 1889 for his "Early Moonrise," and the gold medal of the Art Club of Philadelphia, in 1898, for a large and imposing composition, "Sunset in the Somerset Valley, Pennsylvania." It is in this picturesque region of hills and mountains that Mr. Coffin has his summer studio, and thither, also, he journeys sometimes in winter to paint effects of ice and snow.

No. 68—*After Breakfast.*
No. 157—*Sunrise in January.*
No. 254—*Choppy Sea.*

## COLMAN (Samuel), N.A.

Although Mr. Colman, who was born at Portland, Me., in 1833, is one of the older American painters, he has been identified all

through his career with the latest developments in an æsthetic way. He has kept his art young and fresh, and through all his work may be discovered qualities of earnest, serious searching. His early training was self-acquired, but he had made such advances that, at twenty-seven years of age, he was elected an Associate of the National Academy of Design. In this year, 1860, he went abroad for a two years' course of study in Paris and Spain. On his return he was made a full Academician, and, in 1866, he was elected first President of the American Water Color Society, of which he was one of the founders. This position he held for five successive terms, and when the Society of American Artists was founded in 1878, he became one of the charter members. In his earlier years he painted much Hudson River and Lake George scenery, and the results of his travels abroad were seen in pictures sent from most of the countries of Europe, Italy appealing to him strongly. Mr. Colman possesses always to an unusual degree, an attractive sense of the pictorial. His subjects are invariably well chosen, while his notions of tone are of the best, for his palette is rich and harmonious, and his color possesses much sentiment. His manner of painting is quite personal; his appreciation of nature is broad and catholic and, backed by a strong intellectuality, the results of his brush have been almost invariably satisfactory. Through the mutations of American art, Mr. Colman has kept in the forefront, and his work stands for all that is healthy, logical, and progressive.

No. 76—*Autumn.*
No. 145—*Southern Italy.*
No. 209—*Valley in Mexico.*

## COX (KENYON).

Born at Warren, Ohio, in 1856, Kenyon Cox commenced the study of art in Cincinnati, continued it at the Pennsylvania Academy of Fine Arts, and concluded it in the studios of Carolus-Duran and J. L. Gérôme, in Paris. His sojourn in Europe extended from 1877 to 1882, when he came back and settled in New York. Since his return Mr. Cox has been actively engaged as a teacher, a painter, and in literary work, dealing with artistic topics. He is a student of nature, thoroughly in touch with the open-air school of the modern realists, and much public attention has been attracted

to him by his studio pictures. These consist, in the main, of studies of the nude in its most luxuriantly graceful female form, which he executes with subtle mastery of drawing, brilliant purity of color, and a large but adequately complete execution. A man of culture and of extensive classical reading, Mr. Cox invests these compositions with an invariable allegorical significance, and besides his easel pictures he has executed some noteworthy decorative compositions. His portraits possess a vital character, and in his out-door work, nature, especially in her summer moods, finds remarkably vivid translation at his hands. He has provided a number of illustrations for the higher periodicals, and embellished several of those artistic publications which have been created to meet the popular taste for editions de luxe. He is an active member and officer in the Society of American Artists. Of late years Mr. Cox has been given many commissions for important decorations, including work for Bowdoin College and the Congressional Library at Washington.

No. 63—*A Still Day.*

## CRANE (Bruce), A.N.A.

Among the new names in the catalogue of the National Academy of Design in the spring of 1878 was that of Bruce Crane. Mr. Crane made his début as a landscape painter from the studio of A. H. Wyant. During the year that witnessed his appearance at the National Academy, he went abroad, painting for several years, principally in France, under influences friendly to the development of his art. In 1882 he returned to New York, and set up his easel here. His pictures, which evidenced a lively sympathy with nature and a delicate appreciation of color and picturesque effect, were executed with a free and ready brush, and gained him a place of marked consideration among the progressive spirits constituting the Society of American Artists, of which he became a member in 1881. Mr. Crane is a regular contributor to the various art exhibitions of the country.

No. 202—*The Water Gate.*
No. 339—*Afternoon Light.*

## CREIFELDS (RICHARD).

Born in New York city some forty years since, Richard Creifelds commenced to attract attention with pictures sent from abroad, where at the Munich Academy, under Professors Barth and Wagner, he had won his school medals and secured his position as an artist. His productions were mainly cabinet pieces, of genre subjects, treated with careful finish, and rich in harmony of tone and color. After some years spent in Brooklyn upon his return, he removed his studio to New York, where he now abides. In portraiture, as in his genre subjects, Mr. Creifelds has secured the approbation of eminent critics and the support of discriminating connoisseurs. One of his recent works to attract attention is a large altar piece, painted upon commission for the Church of St. Andrew, in Harlem. In this picture, which represents the meeting of Christ and St. Andrew, the artist gives token that his long devotion to his small and elaborate compositions has not narrowed his vision or enfeebled his hand for the largest and boldest work. The composition is one of the noteworthy pieces of mural decoration that have been produced in the United States.

No. 257—*Absorbed.*

## CURRAN (CHARLES C.), A.N.A.

Making his entry at the National Academy of Design in the spring of 1883 so modestly as to escape critical attention, in 1888 Charles C. Curran secured the third Hallgarten prize with his picture, "A Breezy Day," and gained with it admission into the Academy as an Associate. The same year he became a member of the Society of American Artists. A native of Kentucky, born in 1861, he began his studies at the Cincinnati School of Design. In 1881 he came to New York, where he fortified his art at the Academy of Design and at the Art Students' League. A diligent student and a careful executant, with a keen eye and a fine touch, he found his best method of expression in pictures of the cabinet size. The subjects chosen by him were of familiar modern genre, and he soon, through them, enrolled himself among the brilliant cluster of our younger artists who have worked with such rich results in this delightful field. While his indoor effects are marked by strong effect and color, he displays in his open-air subjects, in which figures are shown in a landscape setting, a remarkable rendition of

the breeziness and brightness of nature, with a delicate adjustment of values and firm and substantial quality in his figure painting. Mr. Curran, after painting and continuing his studies in Paris for two years, returned to America in the spring of 1891, and during the following summer had his studio at Norwalk, Ohio. His winter studio is in New York.

No. 1—*Lady in Purple.*
No. 69—*Girl Reading.*
No. 154—*Breezy Day.*
No. 214—*Wading in the Lily Pond.*
No. 217—*A Happy Family.*
No. 255—*The Corner of a Barnyard.*
No. 336—*The Wreck.*

## DAINGERFIELD (ELLIOTT).

In 1880 a young Virginian of twenty-one years, from Harpers Ferry, came to New York to study art, and during the same year made his first exhibit at the National Academy. He worked in water colors and in oil, confining himself to simple subjects, and building up his method out of study and experiment upon the basis of nature. To the discreet eye, the sincere feeling and growing force of his work were full of a promise which the artist has amply fulfilled. He has recently developed a productiveness of a high order of sentiment and feeling, with forcible and harmonious color, and an original and decided technique. His pictures possess the poetic quality in an eminent degree. Mr. Daingerfield's studio is in New York.

No. 65—*Women Working in the Field.*
No. 258—*Moonlight.*

## DANA (W. P. W.), N.A.

A member of the National Academy of Design since 1863, W. P. W. Dana is, however, less familiarly known to the American public than to that of Paris. He has been established in his studio there for a number of years. Mr. Dana is a native of Boston, born in 1833, and was one of the strong group of his townsmen who formed

the most conspicuous portion of the American art colony in France in the fifties. It was in 1852 that he went first to Paris. There he entered the École des Beaux-Arts, and also studied under Picot, then a popular master, and Le Poitevin. His continuous drawing of the figure still reveals the influence of this schooling. He turned his attention to marine subjects early in his independent career as an artist, painting principally French coast scenes, enlivened with fishing boats and fisher-folk, but giving also some attention to American historical marines, of which his "Chase of the Frigate Constitution" is a sterling example. As a contributor to the Salon he was accepted by Parisian criticism as a painter of technical mastery and personal force, and the approbation with which he was received induced him to fix his residence upon the scene of his first triumph, where he enjoys consideration as a representative American, as well as a representative of the art of America. He made a return visit to this country in 1862, but after his admission into the National Academy, again found his way to Paris. He received his first Salon medal in 1878, and has been since repeatedly honored at continental exhibitions. While adhering to his chosen line of subjects, Mr. Dana has also produced many excellent portraits, and has been notably successful in groups of children, horses, and dogs.

No. 79—*Fishing Boat.*

## DANNAT (William T.).

The distinction of being the only American to hold a professorship in a great art school of France is sufficient to demonstrate the critical esteem in which Mr. Dannat is held in the city of his adoption. It is the more notable that he should receive this signal recognition, since he actually began his art studies in Munich, under German masters. He was born at New York city, in 1853, of an old family, which was possessed of ample means. The talent which he displayed in childhood was carefully fostered by them, and in his early youth he was sent abroad to obtain the greater educational advantages not then available at home. In spite of his opportunities for trifling with his talent, he proved himself a resolute and diligent student, winning the honors of the Munich Academy, and receiving the approval of Munkácsy, under whom he afterwards worked. Extensive wanderings in Italy and

Spain gave his mind its bent towards that character of subjects through which his chief and lasting credit has been acquired. It was by his Spanish pictures that he commenced to be particularly noted when he settled in Paris, where his studio is now located, and at the Salon exhibitions, since 1883, he has been a regular and successful exhibitor. His crowning triumph was secured by his picture of a group of Spanish strollers, holding a rude concert in a wayside inn, which bears the title, "A Quartette." This superb work, which has been extensively reproduced, is now in the Metropolitan Museum of Art in New York, to which collection it was presented by the mother of the artist. In its powerful drawing, strong color, vigorous handling, and fidelity to nature, one may discover the qualities which have gained the painter his post of honor in the French art world. Mr. Dannat has paid but one visit to America since the beginning of his European studies, but he remains one of the most active and influential members of the American art colony in Paris.

No. 226—*A Smuggler.*

## DAVIS (CHARLES H.).

At the Third Prize Fund Exhibition, at the American Art Galleries, in New York, in 1887, the prize of $2,000 was awarded to a landscape entitled "Late Afternoon." The artist was Charles H. Davis. The picture was allotted to the Union League Club of New York, in whose collection it now occupies a conspicuous place. At the Exposition of 1890, in Chicago, another of the artist's works secured the prize of $500, donated by Mr. and Mrs. Potter Palmer, for the best landscape. Two exhibitions of the painter's pictures in New York further introduced him to his public and confirmed his footing. Mr. Davis is a native of Amesbury, Mass., born in 1856, and at twenty years of age began exhibiting pictures in Boston, where he had received instruction at the Museum of Art, under Professor Grundman. He went to Paris in due time, and commenced to qualify himself as a painter of the figure, with Boulanger and Lefebvre for masters. His summer studies out of doors aroused in him the latent love of nature in her rural and pastoral aspects, however, and he finally discarded his original selection and devoted himself

entirely to landscape painting. Working upon a capital of skill acquired from the study of the figure, and being independent of the influence of any school or master of landscape painting, he created within himself that simple and charming style which renders his works so captivating. They are pervaded by a tender, poetic feeling, genuine in sentiment, without any of the weaknesses of sentimentality, and are executed with a hand whose strength is veiled by the subtle completeness to which it carries its work.

No. 14—*Sunset on the Moor.*
No. 181—*The Deepening Shadows.*
No. 218—*Nightfall.*
No. 353—*A Connecticut Valley.*

## DEARTH (Henry G.).

The advent of Henry G. Dearth in our exhibitions was auspicious. Born at Bristol, R. I., in 1863, he studied at the École des Beaux-Arts in Paris, and under Aimé Morot, Luc-Olivier Merson, and Raphael Colin. He painted landscape by preference, and his canvases were characterized by a quiet and unostentatious simplicity that had the quality of growing in personal interest. In his French subjects, and in his pictures of our own scenery, he displays a fine feeling for local color and character and a vein of sentiment at once tender and profound. Mr. Dearth began exhibiting at the New York exhibitions in 1888. He is a member of the Society of American Artists and is at present residing at Les Andelys, in Normandy.

No. 263—*Evening.*

## DECKER (Joseph).

Born in Würtemburg in 1853, Mr. Decker came to the United States in 1867, and was apprenticed to a house painter. He utilized his evenings for study in the schools of the National Academy of Design, and from his practical occupation drew some knowledge of colors and their use which was of future advantage to him. After three years' study at the academy he was enabled to spend a year abroad, where he became a pupil of Professor Lindenschmidt, in Munich. For ten years past he has been an exhibitor at the National Academy of Design. His subjects have

included landscapes and cattle, and he has painted a series of still-life studies and portraits which have received attention from their adherence to nature and technical skill.

No. 7—*A Hard Lot.*
No. 176—*The Gluttons.*
No. 280—*A Bachelor.*
No. 289—*The Orphan.*

## DE HAVEN (F).

Born at Bluffton, Ind., and, coming to this city, became a pupil of George H. Smillie. He has been represented in most of the exhibitions for the past fifteen years, and has devoted himself entirely to landscapes, painting twilights and sunsets, in particular, with much feeling.

No. 94—*Sundown.*
No. 173—*Autumn Twilight.*

## DEWEY (Charles Melville).

It has been remarked by American landscape painters that the men who exhibit the strongest individuality in their work are commonly those who owe their teaching entirely to themselves; who, by feeling their way step by step to a proficiency in art, create their own distinctive method of progress. Such a painter is Charles Melville Dewey. Born at Lowville, N. Y., in 1851, Mr. Dewey commenced by learning to draw from nature, and next advanced to teaching himself to paint. In 1875 he made his first exhibit at the National Academy of Design, to whose exhibitions he has since been a regular contributor. He early became known as a truthful delineator of familiar phases of American landscape, and especially of those scenes along the edges of the sea where tidal moisture enriches nature, and the constant atmospheric changes lend her aërial variety. His sympathy is with the riper developments of color, and some of his most successful efforts have been in subjects seized upon at the decline of day, and especially at the season of the passing year when Indian summer lingers in drowsy hazes over field and forest made splendid by the first frosts. Mr. Dewey is a

proficient painter in water colors as well as in oils, and has, without any special pretensions as a portrait painter, essayed portraiture with success. His studio is in New York.

No. 183—*Edge of the Forest.*
No. 223—*Along the Shore.*

## DEWING (Thomas W.), N.A.

A native of Boston, born in 1851, T. W. Dewing is a graduate from the instructorship of Lefebvre and Boulanger, of Paris. The tendency of these masters to a decorative treatment of historical and mythological subjects no doubt gave their pupil a general tendency in the same direction, but there is no similarity between his method of thought and theirs, nor in the styles of treatment. In some of the first original works produced by him, Mr. Dewing betrayed his school influence slightly, but his own imaginative and creative gift speedily asserted itself. His first work to attract attention in New York was shown at the National Academy, in 1877, and it was followed by others in 1878, at the exhibition of the Society of American Artists. He has figured regularly in the exhibitions since with many delightful compositions of a decorative order and an allegorical meaning, extremely delicate in treatment, and brilliantly luminous in effect. He at first, upon his return from Europe, settled in Boston, but speedily removed his studio to New York, where he became a National Academician in 1888.

No. 246—*A Garden.*

## DIELMAN (Frederick), N.A.

One of the founders of the Society of American Artists, and of the New York Etching Club, a member of the American Water Color Society of long standing, and a National Academician since 1883, Frederick Dielman has been an active factor in the advancement of our art. A native of Hanover, Germany, he was born in 1848, but brought in early childhood to the United States. His family settled in Baltimore, and he acquired the rudiments of a higher art

as a topographer in the employ of the United States Government in Virginia, in which service he spent six years. His artistic studies, which filled up his leisure time, encouraged him to their continuance at the termination of his less congenial labors, and he entered the Royal Academy of Munich as a student, and secured admission to the studio of Professor Dietz. The honor of a life class medal fell to him at the art school, and he was accepted with great favor by the post-graduates of that academy who constitute the Munich Art Club, when he set up his easel for himself. He was one of the powerful body of young painters whose contributions to the National Academy of Design in 1877 practically fired the train for a revolution in our art, and who, to carry out their ideas, formed themselves into what was then a rival, but is now a brother, society to the National Academy. His introductory exhibit at the National Academy, "A Patrician Lady," was one of the star pictures of the exhibition, and its enthusiastic commendation by as severe a critic as Bayard Taylor, in the *New York Tribune*, had much to do with enforcing the artist's claims upon the public. His works in oil and water colors, unpretentious in subject but delicate in execution and powerful in the impression of their harmonious color and refined feeling, supported this indorsement. As an artist etcher, Mr. Dielman shared in forcing the revival of that noble and then neglected art among us, and his contributions to our periodical press were among those which mark the renaissance of the graphic art brought about by American artists, engravers, and publishers. Since his return from Munich in 1877, Mr. Dielman's studio has been located in New York.

No. 64—*Tessa.*
No. 259—*Puritan Wedding.*

## DIXON (M. R.), deceased.

Mrs. Dixon was one of the original members of the Art Students' League of New York, and was prominent in the Brooklyn Sketch Club. She had a studio in Brooklyn, and painted her genre pictures there. Her compositions were popular, and upon the opening days of our local exhibitions her contributions were invariably among those first marked sold. The artist died in 1896.

No. 114—*Into Each Life Some Rain Must Fall.*

## DOLPH (J. H.), N.A.

Born at Port Ann, N. Y., in 1835, Mr. Dolph has been identified with the art life of New York for many years. He studied under Louis Van Kuyck, at Antwerp. Returning, he was made an Associate of the National Academy in 1877, and elected in 1898 to full academic honors. Although Mr. Dolph is a painter of the figure and cattle, it is as a delineator of cats that he has achieved his greatest popularity. He has made them his constant study, and paints them with a charm quite his own.

No. 298—*Cat and Kittens.*

## EAKINS (THOMAS).

The extending and lasting influence which William M. Hunt exercised over art in New England in his time, has been repeated by Professor Thomas Eakins, in Philadelphia. Like Hunt he possesses in an eminent degree the qualities of character which are required to render a painter of ability also a master. The magnetism, the persuasive and commanding traits of well defined and well grounded knowledge and positive convictions may be absent from the ablest of technicians. When they are present they constitute their possessor a master in every sense of the word. This Mr. Eakins has proven himself to be. His capacity as an instructor, counsellor, and guide is testified to by the productions of his pupils. Meanwhile, his own remarkable powers of production, far from being impaired by the distraction of teaching, continue to ripen and expand. Mr. Eakins is a native of the city with which his name will ever be artistically identified. He was born in 1844, was a student at the Pennsylvania Academy and in Paris at the École des Beaux-Arts, and in the ateliers of Léon Bonnat and J. L. Gérôme. He also practiced sculpture under Dumont. Exhausting every resource of the art by investigation and experiment, his tireless industry resulted in fortifying himself with a reserve store of knowledge such as few artists of the day possess. He has his studio in Philadelphia, where his classes and his easel keep him steadily employed. His productions number a long array of studies of American life and character, from still-life and landscape to gems of genre and heroic exploits in portraiture.

No. 342—*Professionals at Rehearsal.*

## EARLE (LAWRENCE C.), A.N.A.

A native of New York, L. C. Earle first won extended patronage in the West, where he located in the city of Chicago. He has devoted much of his attention to the delineation of the characteristic scenery and life of that section, painting in oils and in water colors with equal success; and his pictures have, by their intrinsic merit, secured wide distribution among our public exhibitions and private collections.

No. 4—*Great Expectations.*

## EATON (WYATT), deceased.

It is a characteristic of Mr. Eaton's pictures, that even when the subject is a simple piece of portraiture, the instinct of the artist gives it a felicitously graceful turn of pose, and special harmony of color. It was the expression of the painter's natural gift to see things simply, but always beautifully. In his portraits of women this has been especially manifested, and it reveals itself in the line and color of his imaginative works. A pensive strain pervades his canvases, a strain of thoughtful and poetic feeling, devoid of melancholy and yet averse to mere empty gayety. There is something in his canvases which awaken the memory of Keats's poetry; the sentiment is pure, and the composition harmonious, the executive touch fluent and graceful. Such poetry and such pictures do not sadden or depress their audiences, but make them reflect and study. The Parisian critics recognized this trait of Mr. Eaton's artistic character when he sent his charming "Reverie," first shown at the National Academy in 1875, and the "Harvesters at Rest," to the Exposition of 1878. For simplicity, clearness, dignity, and grace, this latter work was ranked by many within the standard of Millet. Mr. Eaton was a native of Canada, being born at Philipsburg in 1849. He was a pupil in New York of J. O. Eaton, of the National Academy, and in Paris of J. L. Gérôme, and was the first secretary of the Society of American Artists, which he helped to organize.

No. 334—*Daphne.*

## ELWELL (D. J.).

A Boston painter who has had a studio in that city for some years. He is a serious worker who has painted many canvases, among which have been landscape and river views. He has studied nature carefully, and his reputation is founded on thoughtfully searched compositions which have been seen at the various exhibitions. His work shows great vigor, and he is highly regarded by the colony of artists in Boston. Mr. Elwell has also worked considerably abroad.

No. 191—*Breezy Day.*

## EVANS (JOE), deceased.

A native of New York and a pupil of the National Academy schools and of the Art Students' League, Joe Evans owed his actual development as a painter to a close and sympathetic study of nature. His sympathy with her quiet and restful moods invested the simplest and most unostentatious subjects, under his brush, with an individual character and charm. A member for some years of the Society of American Artists, he died in New York in 1898.

No. 174—*Landscape.*

## FERGUSON (HENRY A.), A.N.A.

Mr. Ferguson was born at Albany in this State and came to New York as a lad to study art. As a young man he made extensive trips to South America, painting some of his most important canvases among the mountains and plateaus there. He also painted for some years in Venice and other cities in Italy. He was made an Associate of the National Academy of Design some years ago, and is a frequent contributor to the exhibitions.

No. 227—*Mt. Lafayette and Valley.*

## FITZ (BENJAMIN R.), deceased.

The pictures of B. R. Fitz, low in tone and quiet in color, but invariably breathing a sentiment of a high order, commanded the attention of the discriminating visitor at the exhibitions par-

ticularly after the artist's return from Europe some years ago. Mr. Fitz was born in New York in 1855. He was a pupil of the National Academy, and of the Art Students' League of New York, from 1877 until 1881, in which latter year he crossed the Atlantic and settled at Munich, to study in the Academy, and under Professor Loefftz. Two medals of the first class testified to the good work he did at the Bavarian art school, and when he returned to America, in 1884, his productions showed that his years of absence had been been spent to good purpose. In portraiture he produced works full of a pensive charm of expression and treatment, and some of his studies of the nude show high qualities of color and handling, refined by the utmost purity of conception and tenderness of treatment. He died in New York in 1891.

No. 19—*Gathering the Last Sheaves.*

## FOWLER (FRANK), A.N.A.

While Carolus-Duran was executing his fresco of "The Apotheosis of Marie de Medici" in the Luxembourg Museum, he had the assistance of some of his American pupils in the work. One of them was Frank Fowler, a young New Yorker, who, after studying under Edwin White in Florence, had journeyed to Paris to enjoy the instruction of Carolus. Mr. Fowler returned and settled in his native city after the completion of the Luxembourg fresco, and has since had his studio here. Although a painter of subject pictures of good style and attractive quality, he has almost entirely devoted himself to portraits and character heads, in which he excels. He is also well-known and highly esteemed as a teacher. Mr. Fowler is a member of the Society of American Artists and an Associate of the National Academy of Design.

No. 142—*An Arab's Head.*

## FREER (FREDERICK W.), A.N.A.

Born at Chicago, Ill., in 1849, F. W. Freer is a graduate of the art schools of Munich and of Paris. He first exhibited at the National Academy in 1881, and his pictures of female types of the refined order established his reputation. He produced subject pictures of good quality as well, but in those above indicated his

talent revealed itself at its best. His work in water colors was in a similar vein and of a kindred excellence of execution. As an etcher he has produced several important plates, notably a large study of a little girl, executed entirely in dry point and directly from life, which is unique in this country at least. After holding his studio in New York for a number of years, he removed to Chicago, where he is now established. Mr. Freer is an Associate of the National Academy, and a member of the American Water Color Society.

No. 29—*Mother and Child.*
No. 307—*Morning.*

## FULLER (GEORGE), A.N.A., deceased.

Like a strange light which gleams across a sky of night and storm, bringing but a vague hint of its origin, and leaving nothing but a memory behind it, the unique genius of George Fuller flamed along the horizon of art. Shallow critics have made it a reproach that he created no school. Wiser minds rejoice that he did not, for he was so essentially himself that he could have taught no one, and could have left nothing but feebly ridiculous imitators. Never was the statement that art is but a medium of personal expression more conclusively proved. In 1860, at the age of forty-eight years, during thirty of which he had been painting portraits on a foundation of very little schooling, Fuller came to a conclusion, or rather a conviction, that he had found the right path at last. After living and working in New York and Boston, he had, in 1859, been able to make a brief visit to Europe, and it was doubtless what he saw there that opened his eyes. For sixteen years, alone in his rural retreat, he worked out his problem, asking no counsel and making no confidences. When he reappeared in public in 1876, the George Fuller of the future had emerged from the shell of the George Fuller of the past. He had studied his own nature and learned to paint as he thought, but he could no more have taught anyone else to do it than he could help doing it himself. He was a dreamer of vague, poetic dreams. Isolation had given his mind a brooding, although not a morbid, cast. That which he was his pictures showed him to be and they suggest what he might have been, had the circumstances of his life been more auspicious—certainly an

American Millet. George Fuller was born at Deerfield, Mass. He worked, at the age of twenty, for a short time, as a sculptor, under Henry Kirke Brown, at Albany. Then he became a portrait painter, living in Boston for a few years, and finally locating in New York, where he remained. It was here that he saved the money which carried him to Europe and revealed his vocation to him. His exhibition of 1876 had cleared the road to fame, but the lamp had nearly burned out before the splendor of its flame was appreciated. One of the most successful individual exhibitions ever held in America was made of his works in Boston after his death in that city in 1884. He was made an Associate of the National Academy in 1857, but he accepted it as an honor thrust upon him, and disdained to seek for more. He believed, and truly, that his art was its own best compensation and monument.

No. 178—*Early Portrait of the Artist.*
No. 274—*A Romany Girl.*

## GAUL (GILBERT), N.A.

The development of a battle painter of leading note out of an artist who has not seen actual service is rather a remarkable matter in itself. This fact is to be recorded to the credit of Gilbert Gaul, born at Jersey City, N. J., in 1855, and pupil of the National Academy and of J. G. Brown. From the latter master he obtained that valuable foundation for a young artist—good drawing and solid and healthy color. Beyond this the master has not influenced him, and his work shows no indications by which his schooling might be traced. He has made a close study of the kaleidescopic episodes of battle, and his pictures are a series of such incidents realized with stirring spirit. They are realistic without being repulsive. His soldiers have the true, rude picturesqueness of the camp and the trenches, and in action display the savage excitement and intense expressiveness of the occasion. Mr. Gaul first exhibited at the National Academy, in 1872, and has been an Academician since 1882. His studio is in New York.

No. 234—*Wounded—To the Rear.*

## GIBSON (CHARLES DANA).

Some ten years or more ago there began to appear in a weekly illustrated publication in New York, certain pen-and-ink drawings attacking social fads in a direct and clever manner. The figures, although lacking in absolute anatomical correctness, were yet happily suggestive and full of promise. The work rapidly improved in technical quality, and the drawings came to be looked for every week and constituted an important reason for the popularity of *Life*, which was the name of the journal. The young man whose name thus became known was Charles Dana Gibson, and his delightful renditions of American womanhood soon caused him to be famous all over the land. The "Gibson Girl" became a synonym for all that was attractive, stylish, and chic, and the draughtsman found in her an artistic gold mine that as yet is unexhausted. Mr. Gibson drew for other publications, his work being in great demand; he illustrated many of the popular novels of the day as well, and prepared a new set of pictures for the works of Dickens. He has made many trips abroad, and drawn for the English publications. He is self-taught, and thus far has confined his work to black and white.

No. 100—*The Parting.*
No. 132—*These Young Girls who Marry Oldish Millionaires.*
No. 228—*Men must Work.*
No. 287—*New Leaf.*

## GIFFORD (SANFORD R.), N.A., deceased.

One of the first of our landscape painters to seek the influence of the ripened art of Europe for the refinement of his own, S. R. Gifford created an extraordinary impression upon his time. He possessed that quality in his art which, for lack of a more specific title, we call magnetism. His vigorous manipulation, his boldness of design, and his opulent color, commanded rather than sought attention. To the most commonplace scenes his brush could lend a certain fascinating attractiveness, and in his most successful works his mastery was supreme. Born at Greenfield, in Saratoga County, and brought up in Hudson, N. Y., he enjoyed a classical education which reflected itself in the intellectual quality of his

productions. He graduated from Brown University in 1842, and in 1844 took his first lesson as a painter in the studio of John R. Smith, in New York city. In 1850, he began the tour of Europe, and on his return in 1854 was made a National Academician. Six years later he again crossed the ocean, this time extending his tour and sketching along the Rhine, in Switzerland, Italy, Egypt, and up the Nile. Once more upon the Western Continent, he, in 1870, visited the Rocky Mountains and brought back many studies of the Great West. At the Centennial Exposition in Philadelphia, in 1876, he was commended for excellence in landscape painting, and his fame and popularity survived him. His death occurred in 1880, and his genial personality invested it with the aspect of an almost national calamity as well as a great artistic loss. A man of elevated thought and refined feeling, he left upon our art that impress which only the student and the thinker can accomplish.

No. 22—*Venetian Fishing Boats.*
No. 135—*Pallanza.*

## GIFFORD (R. Swain), N.A.

One of the eminently just awards made at Philadelphia's Centennial Exposition, in 1876, was that of the medal of honor for painting in oil to Robert Swain Gifford. The recognitions which succeeded this: his election to the National Academy in 1878, and his award of the $2,500 prize at the First Prize Fund Exhibition at the American Art Galleries in 1885, confirmed his reputation. Born in 1840, on the Island of Naushon, Mass., he was instructed in the rudiments of the art for which his talent manifested itself by the Dutch marine painter, Albert Van Beest, who was then settled at New Bedford, near the boy's birthplace. His progress was so rapid that his master soon employed his services as an assistant, and in 1864, having gained courage enough, from this attestation of his ability, to set up an easel for himself, young Gifford opened a studio in Boston. Two years later he emigrated to New York, where he has since been at home. His exhibits at the National Academy, on the year succeeding his settlement in New York, secured for him admission as an Associate. In 1869 he made a tour of California and Oregon, and in 1870 turned his face towards Europe for the first time. He spent two busy and fruitful years in England, France, Spain, Italy, Morocco, and Egypt. In 1874 he once more crossed the Atlantic; this time for an artistic exploration

of Algiers and the Great Desert, sketching his way homeward through France. In the pictures which record these journeys, Mr. Gifford is never false to the fashion or local color of his scene. Yet these experiences in alien climes have not weakened his hand in the rendition of the scenery amid which he was born. In his American landscapes he is always a son of the soil, gathering strength from contact with it, and sensitive to its poetic beauties, as well as to its picturesque possibilities. He was one of the founders of the American Water Color Society, in 1866, and remains one of its strongest contributors and supporters. He was one of the founders of the New York Etching Club, and is one of our most accomplished etchers. He is a member of the British Society of Painters-Etchers, and of the Society of American Artists.

No. 28—*Autumn.*
No. 104—*Mouth of the Sahara.*
No. 335—*Nashawanna Island.*

## GRANT (C. R.), deceased.

Familiar at most of the exhibitions throughout the country up to the time of his death, in 1893, Mr. Grant's work enjoyed considerable popularity. His subjects, generally of attractive young women in old-fashioned interiors, were interesting and told their story well. A number of these were etched and otherwise reproduced, the example in this collection having been thus translated into black and white, and being one of his most successful efforts. Few painters among the younger set gave more promise than did Mr. Grant at the time of his death.

No. 62—*Waiting.*

## GRAY (HENRY PETERS), N.A., deceased.

The last exhibit of note made by Henry Peters Gray at the National Academy of Design, was the "Origin of our Flag." This picture was shown in 1875. Two years later the painter, who was born at New York in 1819, passed away. With him died almost the last of the American painters who had striven to master the secret of Titian, and history has assigned him a permanent and

honorable place in our art. He began his studies under Daniel Huntington in 1839, in 1840 went to Europe, where he fell under the spell of the Old Masters in Rome and Venice, and came back to America to be made a member of the National Academy in 1842. Until 1846 he remained in New York, prospering in reputation and purse as a portrait painter, and adding to his fame by occasional imaginative works. Then he made a second voyage to Europe. Upon his reappearance in the United States he found his popularity further increased, and from 1869 until 1871, held the office of President of the National Academy. Another European trip kept him in Florence until 1874, when he came back once more, to remain here until his death. His pictures evidence his sound academic study, and in his execution he achieved the finished and mellow tone which he so much admired in the master whom he had made, after a fashion, his model. In his imaginative female heads he displayed great refinement and delicacy of touch, and at his best he was unequalled in our art in the luminous quality of his flesh tints. During his later years he devoted himself almost entirely to portrait painting, and many of his cabinet portraits are delightful works.

No. 120—*The Origin of Our Flag.*

## GREEN (FRANK RUSSELL), A.N.A.

Born at Chicago in 1859, Mr. Green, at an early age, came to New York to pursue his art studies, and finally went to Paris, where he became a pupil of the Academie Julian, under Boulanger and Lefebvre. He also studied under Courtois and Collin, at the Academie Colarossi, and returning to New York, at once took a prominent position in art. He is a member of the American Water Color Society, and was recently elected to an Associateship in the National Academy of Design. Painting figures for some time, almost exclusively, of recent years, Mr. Green has added to the interest of his compositions by the introduction of animals, and he made a careful study of cattle in particular. These now form an important part of his pictures. Horses, too, he understands, and represents well. He is equally at home in the medium of both water color and oils, and is a regular contributor to most of the exhibitions of the country. He has a studio in New York.

No. 112—*Sweetheart.*

## GUY (SEYMOUR J.), N.A.

An Englishman by birth, dating from the town of Greenwich in 1824, and schooled in London as a pupil of Buttersworth and of Ambrose Jerome, S. J. Guy has none the less completely identified himself with the land of his permanent adoption. Coming to New York at the age of thirty years, he became known as a portrait painter, and in this walk achieved an encouraging degree of success. This success he eclipsed, however, when he turned his attention to genre painting. He has produced many subjects of a social character, but it is in his pictures of domestic life that his own love of home and tender sentiment in all that appertains to it makes the strongest appeal. Mr. Guy is a finished draughtsman, with an agreeable color and a serious and conscientious method. He became an Associate of the National Academy in 1861, a full member in 1865, and is one of the original members of the American Water Color Society. His absolute devotion to his art, and the critical conscientiousness with which he lingers over each canvas, render his production slow and his works comparatively rare.

No. 12—*Out of its Element.*

## HABERLE (JOHN).

Mr. Haberle is a native of Connecticut and a pupil of the National Academy of Design. He has his studio in New Haven, Conn. His small still-life panels have created popular interest in the art institutions of this country.

No. 36—*Imitations.*

## HAHS (PHILIP B.), deceased.

An amiable and pleasing talent was cut short in a promising career by the death of Philip B. Hahs, in 1882. Born at Reading, Pa., in 1853, Mr. Hahs was one of the cleverest graduates of the Pennsylvania Academy of Fine Arts, and of the school of Professor Thomas Eakins. He made his studio in Philadelphia, and at the time of his death, which occurred in that city, had become known as a painter of strong and simple style, delicate refinement, and hearty human feeling.

No. 156—*Lullaby.*

## HARRIS (Charles X.).

Charles X. Harris was born at Foxcroft, Me., in 1856. He was the son of a mill builder, whose vocation took him to various parts of the country, and the boy travelled from the Atlantic to the Pacific coasts with his family. He commenced to draw by instinct during these wanderings, and even as a child showed a distinct talent for humorous characterization such as one encounters in a refined degree in his later works. In 1875 he had gathered sufficient means to carry him to Paris, where he studied at the École des Beaux-Arts, and had Cabanel for a master. A robust and sturdy youth, with the wandering spirit strong upon him, he eventually left Paris, drifted about in Italy, lived on the island of Capri for a while, and then undertook a most daring exploration of Sicily. The brigands who infested the island were deceived by his sunburnt complexion, his raven hair and fluency in Italian, supported by his shabby peasant disguise, into believing him not worth robbing, and he completed his desperate expedition in safety. After trips to Spain and North Africa, he turned his face to America, in 1881, and after completing some decorative commissions, settled down to work at the easel. His knowledge of the Italian language and of the Italian character led him to seek for subjects in the quarter of the city inhabited by this people, and amid its picturesque squalor, painting on the spot, he executed the pictures by which he made his mark. He first exhibited at the National Academy in 1885, since which time he has been a regular contributor to its annual exhibitions. His studio is in New York.

No. 82—*Colonial Days.*
No. 192—*The Scouts.*
No. 309—*Italian Quarter, New York City.*

## HARRISON (Alexander), A.N.A.

In the St. Louis Museum of Fine Arts a centre of one of the walls is held by a representation of surf and sea by moonlight, which is called "La Crépuscule." It is the work of an artist of Philadelphia, who is equally esteemed in Paris, the city of his studies, and at home. Thomas Alexander Harrison is the elder of three gifted artist brothers. He was born in 1853, and made his first studies in the Pennsylvania Academy and at the San Francisco Art School. In Paris he has studied at the École des Beaux-Art under

J. L. Gérôme. He paints figures, marines, and landscapes with equal facility and force; indeed, his first successes were made with distinctively figure subjects. But as he progressed in experience he widened his range, and in his adoption of the realistic cult found his most congenial material in the sea. In 1885 his "Crépuscule" secured one of the $2,500 prizes awarded at the American Art Galleries, in New York, and was allotted to the St. Louis Museum. In 1890, ten years after he made his début in the Salon, the French Government acquired one of his pictures for the Luxembourg Gallery, and the same year brought him a medal from the Munich International Art Exhibition. Previously, in 1889, he had received a gold medal at the Paris Exposition, and had been invested with the Legion of Honor. He is a member of the Society of American Artists, an Associate of the National Academy, and has his studio in Paris.

No. 70—*Marine.*

## HART (James M.), N.A.

Mr. Hart is one of two brothers, William being now dead, who came to this country from Scotland as boys. He was born at Kilmarnock in 1828. Settling in Albany, N. Y., the lad was apprenticed to a coachmaker, and from decorating carriages he drifted into art. In 1851 he went to Germany, entering the school at Dusseldorf, and painted a year under Schirmer. He was elected an Academician in 1859, and since the beginning has given his attention to landscape work. He is vice-president of the National Academy of Design, and his studio is in New York. His pictures may be found in some of our best collections. He is represented in the Corcoran Art Gallery, in Washington, D. C.

No. 328—*Landscape, Farmington, Conn.*

## HART (William), N.A., deceased.

The older of two brothers, the younger, James M., being vice-president of the National Academy of Design. William was born in 1822, and taken by his parents to America in 1831. He died in 1894. His first notions of art were obtained through assisting at coach decoration in a shop in Albany, where he was employed. Subsequently, he painted portraits. He opened a

studio in New York in 1853, and in 1858 was made a National Academician. Mr. Hart was President of the Water Color Society from 1870 to 1873. He painted many important pictures, and is represented in most of the well-known collections in this country.

No. 293—*Twilight.*

## HASSAM (CHILDE).

The first appearances of Childe Hassam were made at the local art exhibitions of Boston, of which city he is a native. He was born in 1859. He painted skilfully in water colors, and was widely known as a designer for the periodicals. In 1883 he was among the exhibitors at the National Academy of Design, in New York. A brief summer tour of Europe did much to broaden his artistic scope, and a later residence and study of several years in Paris, under Boulanger and Lefebvre, made him conspicuous in the impressionistic movement, of which his later works are exponents. A special exhibition of his pictures in New York city resulted in his establishing himself here, where he became a member of the American Water Color Society, and in 1889 was one of the organizers of the New York Water Color Club. In out-of-door scenes, enlivened with figures, Mr. Hassam reveals a keen appreciation of the picturesque, with a strong feeling for the subtleties of light and weather. His touch is spirited, and his color bright and animated—qualities which lend themselves with especially happy results to the street scenes in which the artist is seen, perhaps, at his best. He received a bronze medal at the Paris Exhibition of 1889, and the second prize in 1898 at the Carnegie Gallery exhibition in Pittsburg.

No. 134—*A Rainy Day.*

## HENRY (E. L.), N.A.

Mr. Henry is a unique and thoroughly American art production, possibly the most distinctively native, and surely one of the most original, of our painters. He was born in Charleston, S. C., January 12, 1841. A pupil of the Pennsylvania Academy of Fine Arts, Mr. Henry subsequently studied in Paris with Courbet, spend-

ing some years later in Italy and England, and revisiting those countries again in 1871, 1875, and 1882. But with all this, the artist brought back no suspicion of the influence of the European schools, remaining always patriotically American. Few men have a more innate feeling for character than has Mr. Henry, and with this he possesses the keenest sense of humor, which even in his most serious work, it is impossible to disguise. His delineation of negro life, seen from the absurd side, has been among the best turned out here, but he will be remembered more seriously by his contributions to the pictorial history of earlier American events, such for example as the "Battle of Germantown," owned by the Astor family; the "Declaration of Independence," in the possession of Mr. Drexel; "Reception to Lafayette," in Mr. Chew's house in Germantown, and his more recent departure of "The First Railroad Train in America." All of these are faithful representations of the events, absolutely correct as to dress, manners, environment, and architecture, down to the smallest detail, the result not only of special feeling and equipment, but of deep historical research. He delights in scenes of early Colonial life, and having studied this epoch thoroughly, he is enabled to render it with fidelity. Mr. Henry's drawing and technique seem to suit the themes he chooses, and by general consent his position in his profession is quite exceptional. His enthusiasm now is no less great than in years past, and he remains to-day as full of ardor and earnestness as when he was a student.

No. 323—*The Canal Lock.*

## HERTER (ALBERT).

A native of this city, and a pupil of the Art Students' League, Mr. Herter went abroad in the eighties, and studied in the ateliers of F. Cormon and J. P. Laurens. In 1890 he took an Honorable Mention at the Paris Salon, and on his return to New York he was elected to membership in the Society of American Artists and the New York Water Color Club. Mr. Herter's work is marked with great delicacy and much originality; he is a fine draughtsman, and has the faculty of producing an agreeable decorative aspect in his compositions.

No. 296—*Japanese Interior.*

## HOLBERTON (WAKEMAN), deceased.

An artist who was also a devoted sportsman, and who made his busy life a happy combination by the use of the rod and brush, was Wakeman Holberton. He was, perhaps, more widely known as an expert angler and writer upon the topic, than as an illustrator of it with the pencil, but his pictures of the piscatorial subjects which he made his speciality, have an extended fame among those who share his affection for the art immortalized by Izaak Walton. Mr. Holberton was a native of New York, where he worked during a portion of the year, but for the greater part his studio was located among the scenes from which his inspiration was derived.

No. 190—*Brook Trout.*

## HOMER (WINSLOW), N.A.

About the middle of the fifties, a youth of nineteen found employment in the establishment of a lithographer in the city of Boston, where he was born in 1836. From the start the young man displayed remarkable aptitude as a draughtsman. He had entered the shop as an apprentice, and remained at work there until he had completed his twenty-first year, and saved a little money out of his wages. On this modest capital he came to New York, where he entered himself as a student at the National Academy of Design, and became a pupil of Frederic Rondel, a French artist then in great repute in New York as a teacher. Incidental to his studies, he made illustrations on wood blocks for publishers, by means of which he found it possible to support himself. At the outbreak of the Civil War he went to Washington, making excursions in various directions with the armies, and furnishing drawings of his experiences and the episodes of the war to *Harper's Weekly*. It was at this time that he began to apply his lessons in painting. The subjects he chose were those suggested by the life and scenes around him—scenes of camp and campaign life—the first of them to attract attention being "Prisoners from the Front." This actual scene of the war for the Union, appearing at a time when popular excitement was at fever heat, made a profound impression, and established the painter's reputation immediately. He was made an Associate of the National Academy in 1864, an Academician the following year, and in 1866 assisted in organizing the American Water Color Society. He made his first visit to Europe at this time, but

his stay was brief, and his experience, while it enlarged his field of subjects, had no perceptible influence on his individuality. He works now, as he did at the beginning, in utter independence of schools and masters. His method is entirely his own. He was a realist, before realism had become a fixed fact in French art, from which it has since been so extensively imported into our own. He painted nature as he saw it—always, however, seeing it with a lively appreciation of all that is picturesque and dramatic. His command of the local color and spirit of a scene is always masterly, and whether he gives us a group of English fishergirls, a landscape in the Bahamas, a camp of pioneers or fishermen in the wilderness, or a bit of the real life and nature of a Southern plantation or the New England coast, the impression of actuality which he conveys is equally vivid and penetrating. During recent years Mr. Homer has worked most of the time in his studio on the Maine coast, producing, in a series of marine and coast subjects, a series of pictures by which the standard of his art has been established at the head of the American school. He has experimented in etching subjects of his own selection and design, and in this art has executed some plates of an originality and power in correspondence with his works in color.

No. 24—*In the Garden.*
No. 33—*Canoeing in the Adirondacks.*
No. 48—*Watching the Tempest.*
No. 59—*Coast in Winter.*
No. 84—*The Lookout—All's Well!*
No. 86—*The Carnival.*
No. 92—*West Wind.*
No. 119—*The Market Scene.*
No. 123—*The Bright Side.*
No. 129—*An Unexpected Catch.*
No. 139—*On the Cliffs.*
No. 149—*Rations.*
No. 159—*Fodder.*
No. 168—*Maine Coast.*
No. 186—*The Life Line.*
No. 188—*The Buccaneers.*
No. 203—*Rise to a Fly.*

No. 210—*To the Rescue.*
No. 220—*Rowing Homeward.*
No. 230—*Visit to the Mistress.*
No. 239—*Camp Fire.*
No. 269—*Perils of the Sea.* – C.B. 3419.
No. 277—*The Gale.*
No. 284—*Danger.*
No. 310—*Under a Palm Tree.*
No. 320—*Sea on the Bar.*
No. 330—*Leaping Trout.*
No. 340—*The Breakwater.*
No. 350—*Moonlight, Wood's Island Light.*
No. 360—*Two Guides.*
No. 370—*Eight Bells.*

## HOPKINSON (CHARLES).

A young painter of much promise. Born in Boston. While pursuing his studies in Harvard College he showed strong inclination for painting, and, graduating, he entered the Art Students' League in New York. He has made several successful exhibits at the National Academy of Design and at the Society of American Artists.

No. 105—*A Stiff Northeaster.*

## HORTON (W. S.).

Born in New York State. He attended drawing and painting classes at the National Academy of Design for several seasons. He has shown a nice feeling in water color, but latterly has given his entire study to work in oil. He is a close student of nature, and his contribution to the Academy display in the spring of 1891 was accorded uniform praise.

No. 13—*Driving the Flock.*

## HUNT (WILLIAM MORRIS), deceased.

Among all the names in the galaxy of American artists, none stands out with greater prominence than that of William M. Hunt, one of the best known and most revered of our native painters. He was born at Brattleboro', Vt., in 1824, and at the age of twenty-two he went to Germany, and entered the academy at Dusseldorf. He studied drawing there with the intention, ultimately, of becoming a sculptor, and though he abandoned this to go to Paris and become a pupil of Couture in painting, his feeling all through his life was rather for mass than for line. At the time of his entrance into the atelier of Couture, his master's name was on the lips of the entire art world of Europe. Couture had many pupils, but none received more of his loving care than did the young American, and Hunt made the most of his opportunities. He was also for some time at Barbizon, working with Millet, by whom he was deeply influenced. After exhibiting for several years in Paris, he returned to this country and made his headquarters in Boston, with which city he is always identified. He also had a studio at Newport, R. I. His most important works, taken altogether, were two great decorations for the New York State Capitol, at Albany. These are entitled "The Flight of Night" and "The Discoverer." But he painted many portraits, including Chief Justices Shaw and Gray, Wm. M. Evarts, Wm. H. Gardiner, Mrs. Charles Francis Adams, and Peter C. Brooks, Jr. He gathered about him in his studio in Boston a large number of pupils, who followed him blindly, and he had many admirers among his contemporaries, whom he powerfully impressed; indeed, few of our men ever had so strong a following, or left so indelible an imprint on the art of their time. He died at the Isles of Shoals, September 8, 1879. After his death there was a sale of his works which attracted much notice, and only last year the remnants of his studio, consisting of sketches, studies, and incompleted pictures, were sold under the hammer in Boston.

No. 83—*Sunlit Woods.*
No. 304—*Apple Blossoms.*

## HUNTINGTON (DANIEL), N.A.

The history of the venerable President of the National Academy, for as such he will continue to be known, although he has laid aside his office, will always be intertwined with the history of

American art. Mr. Huntington is a connecting link between the first struggling beginnings of art in this country and its present splendid development. He was one of the devoted band who assisted in nursing the National Academy into healthy life for the service of art, and presided over its fortunes during its periods of greatest prosperity and usefulness. To the present generation Mr. Huntington is known as a painter of portraits. A long list of illustrious names has found perpetuation by his brush. It was by works of the imagination, however, that he won the laurels he now so justly wears. Born at New York in 1816, taking his early lessons from Professor Morse in 1835, and later enjoying the guidance of Henry Inman, he commenced to figure as a producing force in our art when he visited Florence in 1839. His earliest works were compositions of ideal characterizations, but the demand of the day made him a portrait painter on his return to New York, and he did not really recommence his original conceptions until he returned to Italy in 1844. In Rome he resumed the composition of pictures, among which may be mentioned his "Henry VIII. and Catherine Parr," "Piety and Folly," and "Mercy's Dream." He painted landscape with an able brush, and many studies and pictures of the scenery he passed through marked his progress. In 1862 he was elected President of the Academy, and held office until he was succeeded by Henry Peters Gray, in 1869. In 1877 he was reëlected, and remained at his post until his voluntary retirement in 1891.

No. 27—*St. Jerome.*

## HOVENDEN (THOMAS), N.A., deceased.

It is an attestation of the energetic nature, as well as of the latent ability, of Thomas Hovenden that his serious study of art cannot be said to have begun before he had reached middle age. He was born at Dunmany, Ireland, in 1840. He obtained some lessons in drawing at the Cork School of Design, in the leisure permitted him by daily labor, and coming to the United States in 1863, continued his night studies at the National Academy, being still compelled to reserve his daytime for the gaining of his subsistence. Finally, in 1874, at an age when men commonly consider the direction of their lives marked out, he found himself in a position to gratify the ambition that from boyhood had burned within him. In Paris

he spent several years in study at the École des Beaux-Arts, under Alexander Cabanel, and in 1878 exhibited at the Salon a picture, the subject of which was taken from the Vendean wars of 1793. He returned to New York in 1880, and in 1882 was elected a member of the National Academy, to whose exhibitions he had regularly contributed while abroad. His election was made upon his exhibit of his important poetical composition, "Elaine." Soon after his return he discarded artificial subjects and foreign inspirations for the material at hand, and produced in succession a series of powerful historical compositions—studies of negro and of rural life. In 1884, and again in 1889, two important canvases, the "John Brown Being Led to Execution," and an episode of the battle of Gettysburg, "In the Hands of the Enemy," marked his career as a painter of history. Both are extensively known through reproductions. As a member of the New York Etching Club, Mr. Hovenden executed some masterly plates after his own pictures. He was a member of the Society of American Artists, and of the American Water Color Society, and was Professor of Painting in the Pennsylvania Academy of Fine Arts. The victim of a tragedy in August, 1895, Mr. Hovenden was run over and instantly killed by a railroad train, while he was endeavoring to save the life of a child at the town of Plymouth Meeting, Pa., where he lived and had a house and studio.

No. 37—*"I'se so happy."*
No. 329—*Chloe and Sam.*

## HOWLAND (A. C.), N.A.

The combination of landscape and genre is what lends its charm to A. C. Howland's art. The alliance is none too common. Usually the landscape is subsidiary to the figures that enliven it. In Mr. Howland's case they go together; the figures belong in the landscape and do not convey the impression of being either put there for a purpose of effect, or of having had a background artificially created to set them off. The artist's education was a happy preparation for this result. Born at Walpole, N. H., in 1838, Mr. Howland studied for some years under Schultz and Eppindale in Boston, and in 1860 went to Dusseldorf, where he studied and spent some years under Professor Albert Flamm, from whose studio

he passed to that of Émile Lambinet, in Paris. These two leaders in the landscape school of their day were graduates in the painting of the figure as well, and their influence was not lost upon their pupil. Mr. Howland returned to America from their combined counsels to open a studio in New York, where he still maintains his residence. His pictures, bright and sunny, pure in color, and delicate in touch, and the spirit of refined drollery with which he animates his figures, were not long in securing him recognition. He made his first exhibit at the National Academy in 1864, became an Associate ten years later, and in 1882 was admitted as an Academician.

No. 158—*A Pot Boiler.*

## INNESS (GEORGE), N.A., deceased.

How much the American art world owes to the late George Inness can never be computed. At a time when men were painting anæmic, emasculated transcripts of nature, or rather studio recollections of the great world outside, he had the courage to break away from traditions, to set out on a path he had blazed for himself, and to stand on his own theories, evolved after serious thought, analysis, and experimenting. His life was given to his art as truly as ever anyone consecrated existence to one special study. With him painting was the single animating impetus. His brain, ever active, was occupied day and night with new schemes, fresh theories, and endless plans, and all were to one end—picture making. Mr. Inness was born in Newburg, N. Y., in 1825, and as a youth was apprenticed to an engraver. Never possessing much physical strength, he was obliged soon to give up the profession, and occupy himself with that which was less confining. Thus it was he began to paint. A few lessons from Gignoux was all the study he had with a teacher. After that he made his own way, hampered, it should be remembered, by ill-health, poverty, and uncongenial surroundings, for art in America in his youth was not inspiring. At twenty-five he went to Europe, where the "men of 1830" were working in a direction that at once appealed to him. The rest is soon told. He saw, as he had never seen before, the possibilities of his profession, and he returned to his native land to paint in a manner that at once marked him as an innovator, which, if it pleased the few, did not find instant public favor. But his inde-

pendence, his belief in himself, and his passionate love of good art carried the day. No man ever cared less for public opinion than did George Inness. The aim of his life was fixed; his ambition concerned itself only with progress. There was never a thought of the material side, never a lowering of his high standard. Work was his watchword; honesty to himself his most serious concern, and, to the last, a canvas never left his studio if he could help it. He thought always to better it, always to add a little something more. Frequently he would, in repainting, change the whole scheme, and destroy the original work in so doing; but it mattered little to him so the active mind was dislodged of the new scheme. In the early days of his study he gave himself up to a profound application to nature. There was not a tree but he analyzed exhaustively. He made a serious study of the anatomy of nature, and he knew her thoroughly. When this had all been mastered, he gave himself up to expressing his own sentiment before the scene. He went out of doors with the certainty of being able to put down his notions of the time and place unhampered by any technical difficulties, and the results were poems on canvas. It is no exaggeration to say that his work constituted the highest product of landscape art in this country in the present century, and from the beginning his progress was logical, sound, and brilliant. At sixty-nine years of age, just before his death in 1894, he was working in the full power of an unimpaired intellect, with a hand more certain than in his youth, more forceful than in middle age, as enthusiastic as the youngest student. The reason for his success is not difficult to find. In the first place, the man was a genius; nature had given him a wonderfully active mind. He might have been as great in any other profession as in art, because he brought to all he did so alert a brain and so intelligent a way of working. His views of life, of politics, of the various topics of which men talk, were expressed so tersely, so intelligently, that when he opened his mouth his hearers listened with the closest attention. With singular modesty, he found in the work of the youngest members of his profession that which he could admire and study; he was ever ready to be criticised, and thankful for suggestions if they contained soundness and intelligence. But appreciation of his work was not confined to his own countrymen. At the exhibitions in Europe he was received with great favor; applause came to him from the greatest of his contemporaries on the other side of the water, and, though pleasant, it neither elated him nor made him vain. To-day his name stands the greatest

among the landscape painters of his own land, and among the greatest of the world. His professional brethren have awarded him the foremost position, and high praise of his achievements rarely, if ever, evokes dissent. From a long and appreciative article on "George Inness," in Vol. XIX. of *Appleton's Annual Cyclopædia*, we may quote the following passages: "He was an impetuous and passionate painter. A vision rose before him and no force could stay the hand outstretched toward the canvas. To understand his art we must refer again and again to the nervous force, indomitable energy, and perfect absorption of a true type of the artistic temperament. Although we have spoken of his various periods and change of manner, the fact that his last manner was at opposite pole from the first offers no special significance for those who recall the successive stages of Rembrandt, or Turner, or Rousseau." "Examples of Mr. Inness's art may be seen in the Metropolitan Museum in New York, the Corcoran Gallery in Washington, the gallery of the Brooklyn Historical Society, the Chicago Art Institute, and the Century and Union League Clubs, New York; but a clearer idea of his work can be acquired from the study of private collections like those of Thomas B. Clarke, of New York; James W. Ellsworth and Potter Palmer, of Chicago; Thomas Wigglesworth and Mrs. S. D. Warren, of Boston; and Sir W. C. Van Horne and R. B. Angus, of Montreal. His bibliography is curiously limited. Aside from newspaper articles, it consists, for the most part, of a report of a conversation with the artist, published by George W. Sheldon, in *Harper's Magazine* for February, 1878; an article by Charles de Kay, in the *Century;* a brief biography by Montgomery Schuyler, in the *Forum* for November, 1894; a study of his life by the author of this article, published in the catalogue of the Inness Exhibition in 1884, and an account of personal characteristics by Mr. Sheldon, published in the *Century* for February, 1895."

No. 10—*Delaware Water Gap.*
No. 38—*Autumn near Marshfield.*
No. 44—*Sunset in the Valley.*
No. 50—*White Mountain Valley.*
No. 54—*Path through the Florida Pines.*
No. 61—*Nine O'clock.*
No. 78—*Showery.*
No. 85—*Sunset in the Old Orchard, Montclair.*

No. 93—*Winter Evening.*
No. 111—*Night.*
No. 115—*Goochland.*
No. 130—*Coming Storm.*
No. 150—*Afternoon Glow, Pompton, New Jersey.*
No. 155—*Rocky Dell.*
No. 160—*End of the Rain.*
No. 165—*Autumn Silence.*
No. 169—*The Wood Gatherers.*
No. 177—*The Mill Pond.*
No. 184—*A Sunny Autumn Day.*
No. 196—*Pool in the Woods.*
No. 199—*Moonlight.*
No. 211—*Old Homestead, Medfield.*
No. 221—*The Glow.*
No. 231—*Twilight.*
No. 240—*September Afternoon.*
No. 245—*Autumn Tints at Tenafly.*
No. 250—*New England Valley.*
No. 260—*Gray Lowery Day.*
No. 266—*Harvest Moon.*
No. 276—*The Clouded Sun.*
No. 285—*Italian Landscape.*
No. 297—*Passing Shower.*
No. 311—*The Sun.*
No. 331—*Brush Burning.*
No. 341—*Threatening.*
No. 351—*Winter Morning, Montclair.*
No. 361—*Summer Foliage.*
No. 365—*Delaware Valley.*
No. 372—*After a Summer Shower.*

## IRVING (J. BEAUFAIN), N.A., deceased.

The late J. Beaufain Irving, in his work, was one of the most interesting of the American School; for although he had the advantage of a European training in the Dusseldorf School, his manner

was essentially French, and he developed his art almost entirely by himself, at a time when painters did not, as at present, have the opportunities of seeing constantly good work and enjoying congenial surroundings. He is sometimes referred to as the Meissonier of America, his work showing much sympathy with the panels of that distinguished Frenchman. Mr. Irving was born at Charleston, S. C., in 1826. He was a pupil for some time of Leutze, who left in him, however, little traces of his manner of working. It was at the close of the war of the Rebellion that he first attracted attention as a painter of genre pictures, his initial offering being shown at the Academy of Design in 1867. A picture called "The Wine Tasters" secured for him an election as Associate of the Academy, and he was made an Academician in 1872. He was represented at the Paris Exposition of 1878. Among his more important works are: "Cardinal Wolsey and His Friends," "Awaiting an Audience," "The Book Worm," and "End of the Game." Although his pictures are modest in proportion, they were painted in all the finish possible, and kept at the same time broad and full of the larger artistic qualities. He was not without appreciation during his life, but since his death the true value of his talent and his excellent performances have been more fully recognized, until to-day he must be counted as one of the notable figures in the history of native art.

No. 71—*Washington at the Bedside of Colonel Rahl.*

## JOHNSON (EASTMAN), N.A.

Born at Lovell, Me., in 1824, he began, when quite young, to execute portraits in crayon, and in 1845 was at work in Washington producing portraits of national and legislative celebrities. A series of portraits of Harvard professors and of literary lights of Cambridge and Boston followed, and in 1849 he went abroad, where his first noteworthy work in oil was produced. For two years he studied in the studio of Emanuel Leutze, in Dusseldorf, and spent some years more in painting at The Hague and in Paris. His return to America was shortly followed by his election to the National Academy, which occurred in 1860. From the commencement of his residence at home he devoted himself to home subjects, and he has produced pictures of high and of humble life, scenes from New England harvest fields and Kentucky plantations, huntsmen of the

mountain, and fishermen of the deep waters. During the war period he executed many pictures of patriotic inspiration and sentiment. His work was always carefully studied and full of genuine feeling. His style is entirely his own. In his works of portraiture, Mr. Johnson has carried his art to a very high level. His full-length portrait of himself, painted at the age of 65, is conceded to be one of the most remarkable that our art has produced. His men have a dignity, and his women a distinction of character that baffle mere description, and his rich and powerful color, his deep and resonant harmony of tone, and the splendid precision of his touch, give his works a character all their own. In his portraits, as in his compositions, he is always picturesque without being artificial, and his portrait group of two gentlemen, exhibited at the National Academy of Design in 1881, under the title of "The Funding Bill," may be instanced as an example of his success in treating portrait compositions. Mr. Johnson is a member of the Society of American Artists, and has his studio and home in New York, with a summer residence and studio on the island of Nantucket. He has found many characteristic and successful subjects for his brush in this quaint region.

No. 53—*The Confab.*
No. 102—*Interior of Southern Kitchen.*
No. 265—*The Pension Agent.*
No. 366—*New England Peddler.*

## JONES (FRANCIS C.), N.A.

Francis C. Jones, the younger brother of the eminent landscape painter, H. Bolton Jones, was born at Baltimore in 1857. He has enjoyed a thorough European schooling, having painted under Boulanger and Lefebvre, and at the École des Beaux-Arts in Paris. He made his début at the National Academy of Design in 1881, and in 1885 received the Thomas B. Clarke prize of $300 for his picture entitled "Exchanging Confidences." This work secured him, also, his election as an Associate. He became an Academician in 1894. He is a member of the Society of American Artists and of the American Water Color Society, and has his studio in New York. Mr. Jones is a painter of American genre of a refined and elegant type, especially felicitous in his selection of subjects

which always illustrate some pleasant episode, in his treatment of female figures, and in his portrayal of children. He possesses a graceful facility of execution, and his pictures are characterized by good color and a luminous quality of light coupled with transparent shadows.

No. 45—*Exchanging Confidences.*
No. 195—*Won't Play!*

## JONES (H. Bolton), N.A.

A native painter of American landscape, who has never been touched by any strange fashions in art, is H. Bolton Jones. He paints nature for itself and not for the sake of illustrating any eccentric theory. He studies form, color, and various characteristics, and gives us the result of his investigations in transcripts of familiar scenes that are rich in rural charm. His drawing is careful and correct, his color veracious, and his execution is robust. Born at Baltimore, in 1848, and commencing to paint in that city, Mr. Jones made his open-air studies from the surrounding country his school. He afterwards spent several years painting landscape in Brittany, at the once celebrated artist colony at Pont Aven, in Finistère. His first appearance at the National Academy of Design, of which he was chosen a member in 1883, occurred in 1874. He is known in France from his exhibits at the Salon, and in 1878 received commendation for a picture shown by him at the Paris Exposition of that year. He has travelled and painted in Spain and in North Africa, but it is by his pictures of American landscape that America knows and will remember him. Mr. Jones is a member of the Society of American Artists and of the American Water Color Society, and has his studio in New York, but spends the greater part of the year in the country. He finds most of his subjects in New Jersey, and at Magnolia Beach, Massachusetts.

No. 57—*Near Orange, New Jersey.*
No. 103—*Sandy Shore.*
No. 278—*Springtime.*
No. 300—*Head of a Brook.*
No. 324—*Lily Pond.*

## KAPPES (ALFRED), A.N.A., deceased.

Born at New York city, in 1850, of German parentage, he was compelled to turn his attention early to labor for a living. He utilized his spare time diligently in study, and in 1874 made his first exhibit at the National Academy. His mind was of a serious cast, and he selected his early subjects mainly from humble life, so full of touching and sad significance. In time he began to find favorite material in the quaint and characteristic domestic life of the American negro, and in this line of subjects he scored his most brilliant successes. At the Academy of Design exhibition of 1887 he was awarded the first Hallgarten prize. Unfortunately, there is a limit of age to the Hallgarten prizes, and this limit he had passed, but the honor of the selection remained to him. While devoting himself almost entirely to painting in oil color during the last years of his life, Mr. Kappes produced some black and white work of great power, notably a remarkable series of illustrations for Tennyson's "Idylls of the King." He was an Associate of the National Academy, a member of the American Water Color Society, and did good work as an etcher. He died in 1894.

No. 90—*Rent Day.*

## KEMBLE (EDWARD WINDSOR).

Born at Sacramento, Cal., 1861. Self-taught. Began as an illustrator on the New York *Daily Graphic* in 1881, and from 1884 to 1890 he contributed with much regularity to the *Century Magazine.* Since then he has been represented in *Life*, *Scribner's*, and *Harper's Magazines*, and in many other periodicals. Mr. Kemble has made a specialty of negro life, one of his illustrated books, "Kemble's Coons," achieving great popularity. His other illustrated books include "Uncle Tom's Cabin," "Colonel Carter of Cartersville," "Huckleberry Finn," "Knickerbocker History of New York," and others. Mr. Kemble has a studio at New Rochelle.

No. 163—*Temptation.*

## KENSETT (J. F.), N.A., deceased.

Born at Cheshire, Conn., in 1818. Beginning life as an apprentice to an engraver, J. F. Kensett began his career as a painter with seven years of assiduous study in Europe. England, Switzerland,

Naples, Rome, the Italian lakes, and the Rhine were, at various periods, the scenes of his labors, and in 1845 he made his appearance as an exhibitor at the Royal Academy, London. His contributions to our own exhibitions secured him an election to membership of the National Academy in 1849, and in 1859 he was appointed a member of the committee which superintended the decoration of the Capitol at Washington. From the time of his return from Europe, his professional life was spent in New York, and his brush was devoted to American landscape, by which he is represented in public and private collections throughout the country. Many of his pictures have been engraved, and in this form have enjoyed wide popularity. Mr. Kensett died in New York in 1872.

No. 306—*Storm on the Coast at Sunset.*

## KOST (Frederick W.).

A New Yorker by birth, F. W. Kost has sought for his material and developed his talent in the study of nature in the vicinity of his native city. It is from Staten Island especially that he has drawn his most attractive and satisfactory material. He is a painter of landscape under its dreamier aspect, and its appeal to him is direct and never lacking of appreciative response. His landscapes, however, are characterized by the soundest of technical methods, and by virile execution. He is a member of the Society of American Artists, and divides his time between his studio in New York and his work, face to face with nature, on his favorite sketching ground.

No. 42—*Moonrise, Foxhills, S. I.*
No. 332—*Springtime.*

## LA FARGE (John), N.A.

Born in New York in 1835, Mr. La Farge properly belongs to the school of American art which we now regard as old. Yet he holds his rank with the foremost members of the newer and more advanced school. He had some preliminary experience as a pupil of William M. Hunt, and during his frequent visits to Europe, since 1856, has been a tireless observer and student of the

older masters, and the quality which pervades his more ambitious compositions owes its origin to the impression these studies made upon him. As a student of nature, in landscape, marine, animal, and still-life subjects, Mr. La Farge is always original, sympathetic, and powerful of execution, and a recent visit to Japan has shown him capable of seizing upon a new nature and a new atmosphere with as ready a hand as that which he brings to the translation of more accustomed scenes. He was well known as an illustrator of books before he began to attract attention as a painter, and his drawings for Browning's poems, in 1859, remain a monument in American graphic art. A leaning towards decorative art has given him fame in the production of many fine mural works, in oil and water colors, for public edifices, churches, and private mansions, and his productions in stained glass are notably fine. Of these last, the memorial windows at Harvard College and in Trinity Church, Boston, are striking examples. In his easel pictures, of which he now produces comparatively few, Mr. La Farge repeats, on a reduced scale, the power and splendor of execution and color which he reveals in his larger compositions. He possesses that element called suggestiveness to a remarkable degree, and it has been said that even in what he modestly denominates his sketches, he always has a definite motive, clearly and forcibly expressed. He became a National Academician in 1869, and is a member of the American Water Color Society and President of the Society of American Artists. His studio is in New York.

No. 15—*Tiger's Head.*
No. 108—*Apple Orchard in Spring.*
No. 270—*Autumn.*

## LIPPINCOTT (William H.), N.A.

It is some twenty-odd years since Philadelphia was introduced to a good old Philadelphia name in a new aspect. At the exhibition of 1876, at the Pennsylvania Academy of Fine Arts, attention was attracted to a charming picture entitled "The Duck's Breakfast," which bore the signature of W. H. Lippincott. William H. Lippincott is a native of Philadelphia, where his earliest studies in art were made. He had experimented in various directions, notably as an illustrator, and had acquired local distinction as a scenic artist for the old Arch Street Theatre before he settled permanently to the

labors of the easel. As a pupil of Léon Bonnat, he spent some eight years in Paris, during which time he attracted attention as an exhibitor at the Salon. The fine qualities of drawing and the truthful color—that is to say, the best of the teachings of Bonnat—were reflected in his work, but tempered by an originality of treatment that rendered his pictures quite distinctive and characteristic of himself. Mr. Lippincott's early successes were made in portraits of children, in subjects of child life, and in genre subjects thoroughly in keeping with the spirit of the times. His portraits of women also commanded notice for their distinction of character and the strength and elegance of their execution, and he has done excellent work as a painter of landscape. One of the most original and thoroughly artistic canvases of its kind in America is his portrait-picture of the children of a prominent financier of Boston, in which a scene upon the seashore is made the setting for the family party. Early in his career as an artist Mr. Lippincott turned his attention to etching. Encouraged by the late M. Cadart, who devoted his whole life to the development of this art in France, and to whom much of its present perfection is due, he made some essays, on a modest scale, which were eminently successful. Of the soundness of his methods and the extent of his abilities in this direction, the success of his published plates is convincing proof. In all artistic affairs he is an active and public-spirited man, and while maintaining his studio in New York, makes artistic excursions from time to time to the European capitals.

No. 11—*Loan Collection.*
No. 124—*In Hot Water.*
No. 319—*A Garden in June.*

## LOW (Will H.), N.A.

The sculptor E. D. Palmer, a man whose warm and friendly nature made him the sponsor of every promising young artist that came under his observation, was the first to extend encouragement and advice to Will H. Low. Born at Albany, N. Y., in 1853, young Low began working for the illustrated journals in New York in 1871. It was on the capital afforded by this employment that he went to Europe in 1873. He had some experiences in the studio of J. L. Gérôme, but the manner and methods of that mas-

ter not being to his fancy, he joined the group of young disciples gathered about Carolus-Duran, among whom he remained until 1877. He was one of the artists whose exhibit at the National Academy of Design that year created such a stir, and one of the founders of the Society of American Artists, which grew out of that exhibition. In portraiture, genre, and imaginative compositions, the expression of his art is always forcible and sincere, and in subjects of a classical and allegorical character, to which he now chiefly devotes himself, he exhibits the rarest gifts of sentiment and color. Mr. Low has his studio in New York. He was elected to the Academy in 1890. Of late years his work has been principally in the field of mural painting. His ceilings and panels in the Waldorf-Astoria, the Plaza Hotel, and other public or semi-public buildings attest his accomplishment in this direction.

No. 312—*'Neath Apple Boughs!*

## McCHESNEY (CLARA).

the eighties, there appeared at the exhibitions in New York some water colors singularly like the Dutch painters in method of handling, and which had a masculine touch of much virility. They were found to be by a feminine hand and the artist was Miss McChesney. She was born at San Francisco in 1861, and had been a pupil of the art schools there, where for some years she had worked diligently, and she had come on East to establish herself in the metropolis. In 1893 she received a medal at the World's Fair at Chicago, and the following year she was awarded the Dodge prize, at the National Academy of Design. Her pictures were of humble peasant folk, a mother and child, or old weather-beaten sailor, always in some quaint interior, low in key and rich in color. These met with success, and the artist finally went abroad, passing some time in Holland, studying the Dutch painters at home. The work sent back from there shows that she has found much congenial material. She is a member of the New York Water Color Club, and is prominently identified with the Woman's Art Club of this city. Her work is largely in water color, a medium in which she excels, though her work in oil is no less attractive.

No. 122—*Spinning.*

## McENTEE (JERVIS), N.A., deceased.

The characteristics of Jervis McEntee's works are great sincerity and deep poetic feeling. The Scotch strain in his blood made him serious in thought and reverential in sentiment. A subdued yet intense enjoyment of nature breathes in the pictures which she inspired him to produce. His technique might have been broader, but his severest critics have admitted that his sensitive expressiveness could not have been more eloquent. He was born in 1828, at Rondout, N. Y. He first learned to paint from Frederick E. Church, who had taken his lessons from Thomas Cole. It was in 1850 that he entered Church's studio, in New York. In a few years he opened a studio of his own. He went to the country for his material, and he painted it as he saw and felt it. He was made an Academician in 1861, and in 1869 made a brief trip to Europe. He died in 1890, in the enjoyment of a well-won fame. His best contributions to American landscape painting will, regardless of their intrinsic merit, be found of importance in the commemoration of the natural growth and the artificial changes brought about in the topography of our country by the march of time.

No. 337.—*Eastern Sky at Sunset.*

## McILHENNY (C. MORGAN), A.N.A.

The appreciation in which Mr. McIlhenny's work is held by his associates is made manifest by the many awards that he has received from his fellow-workers. He has had the first Hallgarten prize at the National Academy of Design, of which he is an associate member; he received the W. T. Evans prize at the American Water Color Society in 1893, which was followed by a medal from the World's Columbian Exhibition. He is a member of the American Water Color Society as well as of the newer Water Color Club, and of the New York Etching Club. With his needle, some years ago, he achieved an enviable reputation, etching some important plates, some of which were after well-known pictures and some original subjects. In both water color and oil he has great facility, with a distinctly personal manner, much out of the commonplace. A very careful workman, he permits nothing to leave his studio until he has expressed the last word he is capable of saying. As a consequence, he is not very prolific, and his pictures are eagerly sought after. He has a studio at Shrub Oak, N. Y.

No. 81—*Old Friends.*

## MARTIN (HOMER D.), N.A., deceased.

One of the very first American painters to release himself from the influence of the old school of landscape painting, and to find his medium of expression in the impressionistic sentiment of the school of poetic naturalism, was Homer D. Martin. He was born in Albany in 1836. He studied painting under William Hart, became an Associate of the National Academy in 1868 and an Academician in 1875, and was one of the founders of the Society of American Artists in 1877. His earlier works were thoroughly in keeping with the teachings and the theories of the so-called Hudson River school, but, having independently cut away from teaching and teachers, he created an interpretation of nature for himself, by which he will always be identified. His pictures show very often the reflection of a pensive and melancholy mood, but are invariably fine in harmony and intense in feeling. They are, perhaps, the first true expressions of what we know in art as impressionism found in this country, but it must be noted that they have none of the harshness of color so often seen in the works of that class. Mr. Martin's studio was in New York. He died in the West in 1897.

St Paul.

No. 6—*On the Coast.*
No. 89—*Adirondack Scenery.*
No. 95—*Du Clair-sur-Seine.*
No. 162—*A Brook in France.*
No. 201—*Headwaters of the Hudson.*
No. 216—*Wild Cherry Trees.*
No. 345—*Indian Summer.*

## MAYNARD (GEORGE WILLOUGHBY), N.A.

Going abroad at an early age, George Willoughby Maynard received his first tuition as a pupil of Edwin White, in Florence, Italy. He subsequently went to Rome, and from there found his way to Antwerp, where he was enrolled as a student of the Royal Academy. Here he studied for some years, leaving in 1878 for Paris, where he took a studio. He had been represented in the Centennial Exhibition in Philadelphia, in 1876; and to the Paris Exposition of 1878 he sent an important canvas. At this time he was painting portraits, among his sitters being the late Kate Field, and Frank

D. Millet, whom he represented in his campaign dress as correspondent of the London *Daily News*. On his return to America he painted genre subjects and did illustrative work, and after a time, being possessed of strong decorative tendencies, he found his services in demand for mural work in public buildings and private residences. The results of his labors in this direction may be seen in the Waldorf-Astoria and Manhattan Hotels, as well as in the Congressional Library in Washington. He received the Evans Prize at the Water Color Society Exhibition in 1889, and has had many recompenses. He is a member of the Society of American Artists, and was elected an Academician in 1885.

No. 43—*Circe.*
No. 107—*Sea Witch.*
No. 198—*The Mermaid.*
No. 333—*Bacchante.*

## MIDDLETON (STANLEY).

Born in Brooklyn, Stanley Middleton received his first lessons in art in his native city. Later he studied in Paris. He painted much in the country, especially in Brittany, and it was by his Breton peasant subjects that he first drew attention to himself in the American exhibitions. In 1885 he made his first noteworthy exhibit, at the exhibition of the American Art Galleries, in Madison Square. His studio is in New York.

No. 96—*Refreshment.*

## MILLER (CHARLES H.), N.A.

At the National Academy exhibition of 1860, a picture was exhibited which secured notice as the work of a young amateur, then a student at a medical college. The painter was Charles H. Miller, born in New York in 1842, who had taken to painting as a relief from his medical studies. In 1863 he graduated, and began practicing as a physician, but the spell of art was strong upon him. In 1864 it drew him to Europe, and when he returned it continued to exercise its influence, with the result that, in 1867, he finally abandoned the medical profession and went to Munich to study

painting. He became a pupil of Professor Lier, and later studied in Vienna, Leipsic, Berlin, Dresden, and Paris. In 1873 he was made an Associate of the National Academy, and in 1875 became an Academician. He had now returned to America and settled in New York, where he still has his studio, devoting himself to American landscape, and especially to that of Long Island and the vicinity of the city of his residence. His Long Island subjects constitute, practically, a history of the changing aspect of nature in that locality, and are of the greatest interest as well as artistic value. His landscapes are characterized by mellow color quality and synthetic treatment.

No. 3—*Harvesting.*
No. 116—*A Rainbow.*

## MILLER (FRANCIS).

The first exhibit of Francis Miller at the National Academy of Design was made in 1883. He had found his way to New York from Columbus, Ohio—where he was born in 1854—by way of the Pennsylvania Academy of Fine Arts and the studio of Carolus-Duran in Paris. He devoted himself to pictures of American life and character, of which he proved himself a shrewd observer. He was one of the founders of the Pastel Club, in which medium he has worked with success. His productiveness has not been great, and the few pictures that he has given to the public maintain the standard established by the work by which his status was first defined in our exhibitions.

No. 243—*A Local Freight Caboose.*

## MILLET (FRANCIS DAVIS), N.A.

At the National Academy Exhibition of 1881, a large portrait, by George W. Maynard, introduced, in picturesque costume, the war correspondent of the London *Daily News* to the New York public. In another part of the same galleries there was hung a fine, large, full-length portrait of Miss Kate Field, from the easel of the war correspondent himself. The painter of the latter work with the double gift of brush and pen was Francis D. Millet, born

at Mattapoisett, Mass., in 1846, and a graduate of the Royal Academy of Antwerp as a pupil of Van Lerius and of De Keyser. As early as 1872 and 1873 Mr. Millet had gained his silver and gold medals, and in 1878 he had served as the American art juror at the Paris Exposition. His experience as a correspondent during the Russo-Turkish War, and his literary work, are but side issues to his art, to which he has remained steadfast. In 1882 he was admitted into the National Academy of Design as an Associate, and was elected an Academician in 1885. In 1883 he exhibited a new departure in his art, in a composition of classical character called "The Story of Œnone." This he followed by many other charming works in the same vein, the result of which is to be seen in the now quite common spread of the neo-Greek idea in our art. Dividing his time between America and Europe, Mr. Millet next made an artistic discovery. In England he found a forgotten and picturesque village, which has provided him with the inspiration and the setting for his more recent works. Here, at Broadway, in Worcestershire, "the garden of England," he lives and works. He makes periodical visits to the United States, and in 1898 went to Manila as the war correspondent of the London *Times*. He is a member of the Society of American Artists and of the American Water Color Society.

No. 172—*Lacing Her Sandal.*

## MINOR (Robert C.), N.A.

A New Yorker, born in 1840, and a pupil of Diaz in Paris and of Van Luppen and Boulanger in Antwerp, R. C. Minor is always a painter of a poetic and tender sentiment, with a profound feeling for color. His works have in them qualities of luminosity, depths of tone, and ripeness and vitality of color, that carry one out of the domain of modern landscape with its impressionistic affectations on the one hand, and its photographic imitativeness on the other, back to the days when Marilhat painted from his palette of gold, and when Rousseau and Diaz, Dupré and Decamps were at their best. The secret of his power is that, like them, he feels nature as well as sees it, and paints it with heart as well as hand. He is, perhaps, at his best in his sunsets, when from the fading glory of the sky a penetrating warmth and mellowness pervade the landscape, harmonizing it into an idyl of restfulness and peace. Mr. Minor is almost the only one of our landscape painters who fully repre-

sents the school of Barbizon ; that is to say, the special school of the Fontainebleau painters, as distinct from the entire class of painters of 1830. In his work he revives the traditions of his school with a loving hand, simplicity of subject, sincerity of feeling, and vigor of execution refined by tenderness of touch. His studio is in New York, and in summer he works in a picturesque country near New London, Conn. He is a National Academician, and a member of the American Water Color Society. He has achieved a distinct reputation as an etcher.

No. 127—*Sunset.*

## MOELLER (Leo).

At one time a pupil of the schools of the National Academy, Mr. Moeller subsequently went to Paris. One of the first subjects he sent to the Academy exhibition in New York on his return was "A Patriot of Valley Forge." It gained for him the second Hallgarten prize in 1897. This able young painter must not be confounded with Louis Moeller, N.A., who took a similar prize at the Academy, and who is so strongly represented in this collection.

No. 224—*A Patriot at Valley Forge.*

## MOELLER (Louis), N.A.

In the spring exhibition of 1884, at the National Academy of Design, the sensation of the display was a little panel, scarcely more than a foot square, called " Puzzled." The painter, Louis Moeller by name, had exhibited at the Academy the year before for the first time, but without attracting much attention, and this work came upon the art-loving public as a revelation. In characterization and expression the single figure represented was of masterly strength ; the painting of the details was wonderfully minute and accurate, while the general suggestion of breadth in the execution of the picture was not impaired. The artist is a New Yorker by birth, the son of a decorative painter from whom he had his first lessons in art. He studied drawing at the National Academy, and afterwards spent six years in Munich, painting under the American artist Duveneck, and the German professor Dietz. His first pictures were executed on a large scale, and showed him to be a

draughtsman of great skill and accuracy, and a painter of good color and firm touch. Upon his return to New York, he almost immediately abandoned his large canvases for the other extreme, and his pictures of cabinet size showed in what direction his true vocation lay. To these small works he brings the correctness and strength of drawing and handling he showed in his larger productions. His complete knowledge of the human figure, and the precision of his technique, when condensed into work of this minute character, give it that amazing brilliancy and quality which have been recognized in Meissonier, as the result of a similar foundation of knowledge. Mr. Moeller was, in 1884, the first recipient of the first Hallgarten prize of $300 for his "Puzzled," and was elected an Associate of the Academy. He was made an Academician in 1895. He followed "Puzzled" with a series, more choice than numerous, of cabinet pieces, which confirmed his reputation and increased the esteem in which he was held alike by artists, critics, and connoisseurs. His studio is in New York.

No. 25—*Hesitation.*
No. 41—*Gratitude.*
No. 47—*Stubborn.*
No. 110—*Amazement.*
No. 128—*Information.*
No. 161—*Argument.*
No. 194—*News.*
No. 212—*Hello!*
No. 267—*Puzzled.*
No. 281—*Connoisseurs.*
No. 352—*Inspection.*
No. 362—*Disagreement.*

## MOORE (H. HUMPHREY).

Born in New York in 1844, Mr. Moore began his art studies at an early age in New York and in San Francisco. He went to Munich in 1865, spending some time there, and subsequently entered the École des Beaux-Arts, under J. L. Gérôme. Later he went to Spain, where, at Madrid, he met Fortuny, the famous painter, with whom he established a friendship which ripened into intimacy.

He became his pupil and went with him to Rome. After this he devoted some years to the study of Moorish life, and in 1875 returned to the United States. He has received several official recompenses, including a medal at the Centennial Exhibition of 1876, in Philadelphia. He enjoys considerable popularity, and his work is well known both here and in Europe. He lives abroad.

No. 299—*A Moorish Guard.*

## MORAN (LEON).

Leon, the younger son of the distinguished Philadelphia artist, Edward Moran, and brother of Percy Moran, was born in Philadelphia in 1863. He enjoyed the tuition of his father and of the National Academy of Design, and has had the advantage of observation and study during several visits to Europe. Like his elder brother, his talent displayed itself at an almost precocious age, and his pictures were known and popular with the public before he had crossed the boundary line of the voting age. Graceful drawing, bright color, and a brilliant touch, allied with delicate execution, distinguish his productions, and landscape finds in him a sympathetic interpreter. In compositions of an episodic character he displays strong dramatic instinct and spirited handling. He has experimented in etching with success, and many of his pictures have been reproduced by that process by his own and by other hands. He is a member of the American Water Color Society, and has his studio in New York.

No. 151—*Eel Fishing at Twilight.*

## MORAN (PERCY).

A member of one of the most productive and gifted artistic families of our time, Percy Moran comes by his talent in the natural course of heredity. He is a son of the eminent marine and figure painter, Edward Moran, and was born at Philadelphia in 1862. He studied under his father, under the artist Stephen J. Ferris, at the National Academy of Design, in New York, and at the Pennsylvania Academy of Fine Arts. He has also lived and painted abroad, in France and England. He began to figure as an exhibitor in oils and in water colors while still a youth, and commanded notice by

his remarkable appreciation of the picturesque, and his clever and spirited handling. In 1886 he received the first Hallgarten prize at the National Academy of Design. In subjects from our colonial period, and especially where types of youthful feminine beauty are prominent, he has produced some of the most charming and characteristic compositions known to our art. Some of his scenes of rural life are also of the first quality of local color and character. As an etcher he has executed plates of a high order of skill and style. He is a member of the American Water Color Society, and has his studio in New York.

No. 80—*An Old Time Melody.*

## MORAN (THOMAS), N.A.

Commencing in his youth as a wood engraver's apprentice, in Philadelphia, Thomas Moran taught himself to paint in water colors and afterwards in oils. He had some inspiration and encouragement in his work from his elder brother, Edward, who, under instruction from James Hamilton and Paul Weber, had acquired sufficient proficiency to set himself up as a landscape and marine painter. In 1862 Thomas Moran visited England, of which country he was a native, having been born in Lancashire and brought to the United States when a boy seven years of age. He devoted this visit to the study of the old masters in the English galleries, and brought back a vivid impression of Turner's works, which was reflected in his paintings of this period. In 1866 he made another European tour, this time travelling extensively in France and Italy, and in 1871 made those explorations of the great West, with Professor Hayden's expedition, which resulted in his "Grand Cañon of the Yellowstone," now in the Capitol at Washington, and other powerful works, including the celebrated "Mountain of the Holy Cross." Throughout his life the grandest phases of American scenery have engaged Mr. Moran's attention. He has painted Niagara, at the falls and at the Whirlpool rapids; the coast under the most tremendous aspects of tempest, and the sea awful in the throes of storm; the splendid luxuriance of the tropics, and the bitter bleakness of the lands of icebergs and eternal frost. His frequent visits to Europe have resulted in many fine compositions, especially of scenes in Venice, where he has made several sojourns. His etchings have placed him at the head of the craft upon the Western Continent. In 1872 Mr. Moran removed

his studio from Philadelphia to New York, where he still maintains his winter headquarters, his summers being spent at his country seat and studio at Easthampton, L. I. He became a National Academician in 1884, and among other societies is a member of the Pennsylvania Academy of Fine Arts, and of the Artists' Fund Society, of Philadelphia ; of the American Water Color Society, the New York Etching Club, and the Society of American Etchers.

No. 23—*Easthampton.*
No. 317—*Vera Cruz.*

## MOUNT (W. S.), N.A., deceased.

One of the first painters of genre in America, William S. Mount was one of the most orginial. He was born at Setauket, L. I., in 1807, studied at the National Academy, and made his bow to the public at that institution with a pretentious Biblical composition entitled "The Daughter of Jairus." He speedily found his way into the right track, however, and gave himself up to the delineation of the life he knew best, from familiarity with it from childhood. His pictures of negro character were redundant with quaint humor, and his studies of village and rural manners and character were always lifelike and enlivened by a touch of genial drollery. Mount had his studio in New York city for nearly forty years, setting his easel up in 1829, and dying in 1868, and when the Academy exhibition of that year opened it revealed two excellent works from his brush, which had just been finished when death called him away. He had long ceased to be a regular exhibitor at the Academy of Design, the great popularity of his pictures preventing them from remaining on his hands.

No. 26—*An Axe to Grind.*

## MOWBRAY (H. SIDDONS), N.A.

The award of the Thomas B. Clarke prize, at the National Academy in 1888, was made to a young artist who had commenced his contributions to the exhibitions of that institution a few years before. H. Siddons Mowbray was born in 1858 at Alexandria, Egypt, of English parents, but was brought to this country, when a child, by his uncle. He lived at North Adams, Mass., and

received an appointment to the U. S. Military Academy at West Point. He gave up his prospective career as a soldier, however, after the first years of the course, and took up the study of art. He enjoyed the advantages of a thorough schooling under Léon Bonnat, in Paris, and when he set out to make his own career, did so in complete independence of school and master. His eye was attuned to an almost prismatic refinement of color, and his command of form was of the most subtle and delicate description. His first National Academy picture, which was entitled "Aladdin," was perhaps the rarest piece of purely fanciful, inventive, and tender gayety of color that had, until that time, been seen on the gallery walls. It was a page from the dreamy fantasticality of romance native to the East, that reminded one of Beckford's "Vathek," and of the "Arabian Nights." In a somewhat different vein of invention, but in the same feeling of dainty light and color, was "The Evening Breeze," which took the Clarke prize two years later, and made the artist an Associate of the Academy. Mr. Mowbray is a member of the Society of American Artists. He was made an Academician in 1891. Of late years he has been devoting a great part of his time to mural painting, and in this branch of art has achieved a remarkable success. His sterling quality of drawing and attractive color are notable features of his work in every category. Some cabinet portraits of women of a high degree of refinement and skillful execution still further attest the versatility of his talent. His studio is in New York.

No. 16—*Schehera-Zade.*
No. 180—*The Evening Breeze.*
No. 236—*The Last Favorite.*
No. 364—*Aladdin.*

## MURPHY (J. Francis), N.A.

The very first exhibits of J. Francis Murphy, at the National Academy of Design, in 1876, indicated the coming of a new talent into the domain of American landscape painting. That the indication was not deceptive is evidenced by the fact that in the Academy exhibition of 1885 Mr. Murphy secured the second Hallgarten prize, and that, in 1887, the first award of the prize of $300, founded in the Society of American Artists by Dr. W. Seward Webb, for the best landscape in the annual exhibition, fell to him.

Mr. Murphy is a native of Oswego, N. Y., born in 1853. He is self-taught, and has made a tour and painted abroad, but his American landscapes, strong in character and color and poetic in treatment, are the works by which he is to be judged. He was elected an Associate of the National Academy of Design in 1885, and became an Academician in 1887. He is a member of the American Water Color Society, and has his studio in New York.

No. 32—*A Wet Autumn Day.*
No. 109—*A Sunny Morning.*
No. 229—*Woods in Autumn.*
No. 371—*October.*

## NEWMAN (Robert L.).

Born in Richmond, Va., and one of the veterans in the history of American art. He was a pupil of Thomas Couture, in Paris, and has made a profound study of the old masters. His work is specially to be remarked for a fine sense of color, as he paints in a rich, low key fanciful subjects which he invests with a powerful personality.

No. 18—*Woman and Love.*

## OCHTMAN (Leonard), A.N.A.

A native of Holland, brought up in Albany, N. Y., Leonard Ochtman began his study of art in that city, continuing it in New York. He made his initial appearance at the National Academy, in 1882, as a painter of landscape, and exhibited there and at the water color exhibitions regularly for some years. His pictures were always agreeable in their selection of subject and in their color and effect, and betrayed in him the possession of an abundant talent that was steadily shaping itself. The experience of a couple of years' study in Europe sent him back to his adopted country with his art ripened and his ideas refined by contact with, and examination into, the great art of the continent, and the advance he had made was demonstrated by the first works he executed after his

return. Mr. Ochtman has his studio in New York, and is a member of the Society of American Artists and an Associate of the Academy.

No. 164—*Autumn.*
No. 268—*Moonlight Shadows.*
No. 282—*October.*

## PALMER (WALTER LAUNT), N.A.

A son of the eminent sculptor, Erastus D. Palmer, Walter L. Palmer was born at Albany, N. Y., in 1854. He learned drawing from his father, painted for a time with Frederick E. Church, and finished out his student years under the instruction of Carolus-Duran, in Paris. He became known as an able painter of still-life and landscape, and after some years of general work in these fields, commenced to give the greater portion of his attention to winter landscapes, in which he has been exceptionally successful. He has an acute sense of light and color, and excels in the delineation of the sharper and brighter effects of the season, the strong contrasts of light and shade that go with sharp frosts under sunlight. Still, though this is his most popular line of productiveness, he has performed equally good if less distinctive work in other directions, and is an able painter of the figure. Upon his return from Europe he opened a studio in New York, but he now lives and works in Albany. He was elected an Associate of the National Academy in 1887, on the occasion of his taking the second Hallgarten prize, and is a member of the American Water Color Society and of the Society of American Artists. He was made an Academician in 1897. He has been awarded medals at Chicago, Philadelphia, Boston, and Nashville. He won the Evans prize of the Water Color Society in 1895.

No. 67—*January.*

## PARTON (ARTHUR), N.A.

A conscientious technician, careful of detail, who yet does not lose the spirit in the elaboration of the facts of the scene, is Arthur Parton the landscape painter. His sympathies are essentially with

peaceful rural subjects, the margins of meadow brooks, and the thicketed edges of fields, rather than with the more severe and dignified phases of scenery, although he has painted this latter class with excellent results. Indeed, one of his finest and most effective pictures was a scene upon the Hudson River in mid-winter, which had a strong dramatic quality of composition and effect. But it is in the friendly glow of sunlight, or among summer fields mellowed by the shadows of cloud-mottled skies, that he is happiest in his labors. Mr. Parton was born at Hudson, N. Y., in 1842, and studied under William T. Richards, in Philadelphia. In 1869 he made a visit to Europe; in 1872 became an Associate of the National Academy, and in 1884 an Academician. He is a member of the American Water Color Society, and has his studio in New York, although he resides in the country and does much of his painting there.

No. 17—*Apple Blossoms*
No. 137—*Haying.*
No. 233—*Summer Clouds*
No. 283—*Passing Shower.*

## PAULI (RICHARD), deceased.

A painter of landscape of a high degree of sentiment, Richard Pauli was born in 1855, in Chicago, Ill. He came of a German family of scholars in the north of the Empire. He began life in trade in the West and accumulated by his industry the means to educate himself as an artist. He studied and painted for some years in France, under F. L. Français, and enjoyed advice and encouragement from Daubigny, in the last years of the life of that immortal painter of spring madrigals and the harmonies of water and sky. He exhibited first at the Salon of 1880, and for some years after his return to this country, while he won the encomiums of artists, failed to secure the public eye to any extent. His pictures found their way only into chosen collections. They exhibited, at that period, a reflection of his foreign study and its influences, and while he produced a number of canvases of spirit and strength, it was evident in them that the painter was still perplexed within himself. Mr. Pauli abandoned his studio in New York, and, in his country home, among the New Jersey meadows and woodlands, a new life entered into his art. Always an admir-

able technician, he was at no loss for the expression of his new ideas. He painted nature both as he saw it and as he felt it, strong with its strength, tender with its tenderness, and always with something in it that revives for the spectator the ripple of water, the rustle of leaves, the carol of unseen wild birds, and that indescribable perfume of the earth that makes one yearn to leave the town behind. His studio and home were in Bergen County, N. J., near New York. He died in 1892.

No. 5—*Rainy Day.*
No. 271—*Harvesting.*

## PEALE (REMBRANDT), N.A., deceased.

Rembrandt Peale, who was born in Bucks County, Pa., in 1778, was a pupil of his father, Charles Willson Peale, and later, like so many of the early American painters, of Benjamin West, in London. He lived through ten years of the last half of this century, and died in Philadelphia in 1860. He was thus a link of the past with the present. He painted General Washington from life. At the beginning of the century he lived in Paris, and painted many of the celebrities there. Perhaps the best known of his canvases is a large composition called "Court of Death," which was taken about the United States and exhibited in almost every large city. He also wrote several books, among them "Notes on Italy," a biography of his father, and "Reminiscences of Art and Artists." His portraits include many of the most famous Americans of his time, with a number of foreigners, and his name will be remembered favorably with the pioneers of art in his native land. Among others of his sitters were Thomas Jefferson, Commodore Perry, Dr. Houghton, Thomas Sully, Martha Washington, Commodores Bainbridge and Decatur, General Armstrong, and the sculptor Houdon.

No. 357—*George Washington.*

## PEARCE (CHARLES SPRAGUE).

At the Salon of 1881 an Honorable Mention was accorded a picture by an American pupil of the Bonnat studio. During this year the same artist received medals at Philadelphia and Boston, and,

indeed, he had already been medalled in the last-named city in 1878. Charles Sprague Pearce was born in Boston in 1851. He settled in Paris, whence he has made excursions as far afield as Algiers, wintering and painting on the Nile and in Italy and Spain, contributing regularly to the Salon and sending his pictures to his native country for exhibition. He has painted Oriental and peasant subjects with an equal degree of success, and done strong work in portraiture. In feminine types he exhibits an especially delicate perception, and his clear, pure color and polished execution lend themselves to this class of motives with exceptional readiness. He is a member of the Society of American Artists. He has been medalled at the Salon and at various European exhibitions, and is represented by one of his works in the national collection of France. He is a Chevalier of the Legion of Honor. For several years past he has resided and worked at Auvers-sur-Oise, where he has a country house.

No. 51—*Rivalry.*
No. 136—*Meditation.*

## PICKNELL (William L.), A.N.A., deceased.

Europe, which sends back to us so many denationalized talents and ambitions which find their level in imitation rather than creativeness, has conferred at least one boon upon our art in the person of W. L. Picknell. Born in Boston in 1853, Mr. Picknell, some fifteen years ago, crossed the Atlantic to enter on a formal course of training in his art. Under George Inness, two years in Italy; under Gérôme in Paris for a brief period, and then forth to nature, at Pont Aven, in Brittany, with the guidance of Robert Wylie, that genius who died all too young—such was the programme which, after ten years, sent to the exhibitions of the Salon and to our own galleries pictures so full of fibre, truth, and power that those who could see clearly at once hailed the painter as a man of the future. The earlier exhibits of Mr. Picknell showed very clearly the influence of the Brittany colony in which he painted. The impasto was frequently heavy. The handling was sometimes hard. But in them you were sure to find skies that vibrated, and light that flashed and gleamed. Now, the vibrating skies and the quivering light remain, along with a refinement of treatment and a power of expression that secure results

which the old extravagances of technique could never obtain. In 1880 his "The Road to Concarneau" won him his first Salon honor in the shape of an Honorable Mention, and in 1882 he returned to America and opened a studio in Boston. After that, he painted American subjects, both figures and landscapes, with a wide range of material, extending from New England to Florida. Mr. Picknell was a member of the Society of American Artists and an Associate of the Academy. His Salon picture of 1898, exhibited after his death, has just been purchased by the French government for the Luxembourg Gallery. Mr. Picknell died in 1897.

No. 279—*The Road to Concarneau.*
No. 363—*Sunday Morning.*

## POORE (Henry R.), A.N.A.

The second Hallgarten prize at the National Academy of Design, in 1883, fell to H. R. Poore for his picture of a pack of fox hounds, the usual admission to an Associateship following upon this recognition of his merit. The artist is a native of Newark, N. J., and was born in 1858. He became a pupil of the National Academy in 1876; in 1877 commenced a longer course of study at the Pennsylvania Academy and in the studio of Peter Moran, and in 1883 entered the studio of the historical and ethnographical painter Luminais, in Paris. He began as a painter of landscape, but eventually took up animal subjects, commonly with an effective landscape setting. His knowledge of animal anatomy is extensive; his drawing firm and correct; his color agreeable, and his technique of a vigorous character. Since the termination of his studies in Europe he has had his studio in Philadelphia.

No. 241—*Baying Hounds.*
No. 292—*A March Hillside.*

## POST (W. Merritt).

Born in Brooklyn in 1857, Mr. Post began the study of painting at the Art Students' League, subsequently painting in the studio of H. Bolton Jones, whose influence is more or less apparent in his work,

though his canvases are in no sense imitative. Mr. Post is a member, and was one of the organizers, of the New York Water Color Club, of which he has long been an officer. He is also a member of the older organization, the American Water Color Society, at the exhibitions of which he is a frequent contributor. He confines himself strictly to landscapes, making his specialty more or less of spring and autumnal scenes, the charm and beauty of which he realizes with sentiment and fidelity. He has a studio in New York.

No. 98—*A Breezy Day.*

## RANGER (Henry W.).

Henry W. Ranger began his career in his father's photographic gallery in Syracuse, where he showed artistic taste in posing sitters. He is a native of New York State, and entirely self-taught. Although acknowledging no master, Mr. Ranger has travelled extensively, and has been deeply impressed by the work of the older masters and by that of the modern Dutch artists. He has painted much in Holland, and is favorably known by low-toned canvases of exceedingly fine quality of color. Of recent years few of his pictures have found their way to public exhibitions, although he is represented in most of the private collections in this country, and in not a few in Canada. He is a member of the American Water Color Society. His landscapes are often shown in club exhibitions, and every year or so there is an exhibition of his work in some one of the dealers' galleries. In 1898 such an exhibition was given in London, and there is to be one there this year.

No. 256—*Forenoon.*

## REID (Robert).

Born at Stockbridge, Mass. Pupil of Boulanger and Lefebvre, Paris. Awards and honors: medal, World's Columbian Exposition, 1893; special medal for decoration, World's Columbian Exposition; the Clarke prize of 1897, and the first Hallgarten prize of 1898, at the Academy of Design. Some years ago Mr. Reid turned his attention to decoration, examples of his work in the

Church of the Paulist Fathers, the Fifth Avenue Hotel, and the Congressional Library at Washington, giving him an important position in his profession.

No. 121—*Landscape.*

## RICHARDS (William T.).

Born in Philadelphia in 1833, at the age of twenty Mr. Richards began his art studies, spending the year 1855 in Europe, from whence he returned to open a studio in Philadelphia. He is an honorary member of the Academy of Design, and an active member of the American Water Color Society, and is represented in most of the public galleries of this country. One of his pictures is owned by the Museum of Haarlem, in Holland. He received a medal at the Centennial Exhibition in 1876, the Temple medal at the Pennsylvania Academy in 1885, and a bronze medal in Paris, at the Universal Exposition of 1889. Mr. Richards is a marine painter of much distinction in both oils and water color, drawing the sea in its different aspects with profound knowledge of its form and movement. He has painted much of the coast of his own land, as well as that of England. In particular he has studied the rocky shores of Newport, R. I., where he has a studio.

No. 295—*Marine.*

## ROBBINS (Horace Wolcott), N.A.

An artist of refined artistic sympathies, with an original and descriptive style, H. W. Robbins has taken a high place among the landscape painters of America. Although on each parental side a descendant of the earliest New England settlers, he was born in Mobile, Ala., and later lived in Baltimore, of which place his parents became residents. Mr. Robbins, at the age of eighteen, settled in New York, and studied for a short time with James M. Hart. He soon opened a studio of his own, and in 1864 was made an Associate of the National Academy of Design. A friendship with Frederick E. Church made him, in 1865, a companion of that artist on his visit to the island of Jamaica, for the purpose of sketching West Indian scenery. Leaving Jamaica, he visited Europe, studying the old masters of landscape in Holland, and

opening a studio in Paris, where he enjoyed the advice and acquaintanceship of Rousseau, Diaz, Harpignies, and other celebrated artists. He became a National Academician in 1878, and has held the offices of Secretary and Vice-President. He is a member of the American Water Color Society and the Artists' Fund Society. His American landscapes are full of dignity and character, fine in color, and careful in execution. In his New England and his Adirondack subjects he has produced some splendid transcripts of the grander phases of our natural scenery.

No. 316—*Mountain and Valley.*

## ROGERS (F. W.)

Animal life and character have engrossed the art of F. W. Rogers since he passed out of the studios of his masters to open one of his own. He was born at Cambridge, Mass., in 1854, and was first a pupil of J. Foxcroft Cole, in Boston, in 1873, and later of Thomas Robinson. He has largely confined his exhibition of his works to Boston, where he has his residence and studio, and to New York. He was one of the first of the painters in New England to make a specialty of dog portraiture, and in all his delineations of animal life is noted for accurate characterization and great expressiveness.

No. 141—*Indisposed.*

## RYDER (Albert P.).

Born at New Bedford, Mass., in 1847, A. P. Ryder emerged into art from commercial life as a pupil of William E. Marshall and of the National Academy of Design. From the former, himself a pupil of Couture and an eminent painter and engraver of portraits, he secured the foundation of color by which his productions are most powerfully characterized. He enlarged his artistic horizon by tours of Europe in 1877 and 1882, and has achieved a unique position as a painter of highly imaginative subjects, of profound richness of color, majestic tonality, and serious and elevated meaning. He is essentially a painter with a purpose, and the purpose

is always a worthy and valuable one. Mr. Ryder is a member of the Society of American Artists, and has his studio in New York.

No. 39—*Temple of the Mind.*
No. 349—*Christ Appearing to Mary.*

## SHIRLAW (WALTER), N.A.

A native of Paisley, Scotland, born in 1837, Walter Shirlaw came to America in company with his parents, and as a boy of fourteen years was apprenticed by them to bank note engraving. He had already studied drawing to good effect, and perhaps even his somewhat mechanical labors contributed to extend his knowledge. In such leisure time as he could find, he studied in the National Academy schools. After completing his apprenticeship, he worked for a time as an engraver in the employ of the Western Bank Note Company, of Chicago, and for a year officiated as an instructor in the academy in that city. A journey to the Rocky Mountains in 1859 resulted in the production of many studies and some pictures, and in 1861 he first appeared at the National Academy of Design as an exhibitor. In 1870 he went to Munich, where he studied with Roah, Wagner, Ramberg and Lindenschmidt, and painted many original works, which were received with approval by the German critics. His "Toning the Bell," and "Sheep Shearing in the Bavarian Highlands," two capital works which brought him into favorable notice in America, were executed during this period of his career. He returned to America in 1877 with the tide which swept such a current of new ideas into the placid stream of American art, and was made an Associate of the National Academy in 1878. He became an Academician ten years later. He was one of the organizers and the first President of the Society of American Artists, an early member of the American Water Color Society, and is a member of the Chicago Academy. A large portion of Mr. Shirlaw's time has lately been given to teaching, and he has proved himself one of the most efficient instructors in America. As an etcher he holds unique rank. He has furnished many designs for the illustrated periodicals, and provided some series of drawings for publications of the higher order of literature of unusual artistic quality. The productions of his easel include many pictures of a fine decorative feeling, portraits, genre works and studies from nature, all of striking originality,

bold and fluent technique, and powerful and harmonious color. Mr. Shirlaw has his studio in New York.

No. 303—*Cronies.*

## SIMMONS (EDWARD).

Born at Concord, Mass., Mr. Simmons went to Paris in the latter part of the seventies and studied under Boulanger and Lefebvre, in whose school he took a gold medal. The prize given by the Municipal Art Society of New York for mural decoration in the Criminal Court Building was awarded to Mr. Simmons, and resulted in an important decoration for that building. Mr. Simmons, further, decorated with admirable taste and talent the smaller ballroom of the Waldorf-Astoria Hotel, and executed a series of panels for the new Congressional Library in Washington. To these, he has added decorations for private houses in this and other cities. As a draughtsman, Mr. Simmons stands in the foremost rank of living artists, and in color his equipment is scarcely less remarkable. He brings to his art work high intellectual qualities, and his compositions are marked by serious, scholarly, and artistic attributes. He spent several years of his artistic life at St. Ives, Cornwall, Eng., where he painted the sea and shore with marked success and much personality of observation. He graduated at Harvard in 1874. Studio in New York.

No. 338—*The Passing Train.*

## SMEDLEY (WILLIAM T.), A.N.A.

The service of the newspapers was the principal schooling William T. Smedley enjoyed in art. After studying in the schools of the Pennsylvania Academy of Fine Arts he came to New York as a draughtsman for the illustrated publications, after having taught himself to draw by the example of draughtsmen already skilled in their art. His eye for character was keen ; he possessed a vein of delicate drollery, and an active invention, and soon won the popularity which these elements command for an artist. Having fortified himself as an illustrator, he set himself the task of becoming a painter, and his works in water color and in oil attested to his diligence in study and the success which he must win. After a

trip to Australia in the interest of an illustrated publication relating to that country, he returned to America by way of Europe, spending a couple of years in study, principally in France. He resumed his residence in New York to take his place among the leading young painters of the day. Mr. Smedley is a native of Chester County, Pa., and was born in 1858. He first exhibited at the National Academy in 1881. He is a member of the Society of American Artists and of the American Water Color Society, and is an Associate of the National Academy.

No. 147—*Embarrassment.*
No. 206—*Sight Seeing.*

## SMILLIE (GEORGE H.), N.A.

A son of the famous line engraver, James Smillie, George H. Smillie was born in the city of New York in 1840. At an early age he entered the studio of James M. Hart, and has spent the greater part of his professional life in New York. He sketched in the Rocky Mountains and in the Yosemite Valley in 1871, and in 1874 made a visit to Florida. Painting in both oil and water colors, he is a National Academician since 1882, and a member of the American Water Color Society since 1868. His pictures combine artistic skill and poetic feeling in a high degree, and are marked by an agreeable cheerfulness of color and brightness of effect. His landscapes and coast subjects are completely national in character, and are among the most satisfactory representations we have of the many pleasing phases of our gentler rural scenery.

No. 187—*Low Tide.*
No. 237—*Landscape, Easthampton, L. I.*
No. 326—*From Grindstone Neck.*

## SMITH (F. HOPKINSON).

Born in Baltimore in 1838, Mr. Smith is self-taught in his art, which is mainly confined to water color painting. He is a member of the American Water Color Society, of which organization he has held the office of treasurer, and he possesses a facility in the medium quite unexcelled. Mr. Smith is a many sided man, having taken in

recent years a high position in literature, and being in great demand as a lecturer. He has also conducted successfully some important business enterprises. His water colors have met with great favor, his annual exhibitions in New York and other cities attracting much attention. He was a prominent member of the now defunct Tile Club, and contributed many illustrations to the accounts of the pilgrimages of that unique organization. He has also contributed illustrations to the magazines of the day. His studio is in New York.

No. 143—*Water Color.*

## SMITH (Henry P.).

Born in Waterford, Conn., in 1854, Mr. Smith came to this city as a lad, and at an early age began to paint. He is quite self-taught, and his first exhibit was made in the American Water Color Society, of which he is a member. Mr. Smith confines his work in these days almost entirely to landscapes, although some of his pictures in earlier years of the open sea attracted considerable attention. His more recent work shows a strong affiliation with the men of the Barbizon School, though it is in no sense an imitation. He is a man who has always enjoyed much public favor, and his pictures have been eagerly sought for. Studios in New York and near New London, Conn.

No. 302—*The Oaks—Late Afternoon.*

## SONNTAG (William L.), N.A.

Born in western Pennsylvania, in 1822, and entirely self-taught. In 1861 he became a National Academician. He is a landscape painter with a manner quite original, and his pictures have been purchased by many people of prominence. Specimens of his work are in the collections of the Duke of Buckingham, Abram Adams, Jay Cook, of Philadelphia, and the late John H. Sherwood, of New York.

No. 242—*Sunlit Valley.*

## STETSON (CHARLES WALTER).

A special exhibition of works by Charles Walter Stetson, made in New York in 1890, and at other places since, has directed public attention to an original personality in our art. Mr. Stetson is the son of a New England clergyman, and was born at Tiverton, R. I., in 1858. He commenced to dabble in colors as a schoolboy, and in 1878 opened a studio in Providence, R. I., where he still resides. His career has been one of hardships and reverses, manfully overcome. His daring originality of expression required time to secure acceptance. While practicing painting he did good work as an etcher, and the success of his plates eked out the deficit left by the failure of his pictures. In Boston and elsewhere he found a small circle of admirers, thanks to whom he secured an outlet for his productions, which enabled him to continue his studies, and he added to his income by painting portraits. In Mr. Stetson we have a colorist of whom the future should have a story to tell. It is often color which requires modifying, but it is always harmonious, even when it lacks tenderness. The combinations are just, even if they be at times a little too sonorous for supersensitive nerves.

No. 140—*Out of Consecrated Ground.*

## STUART (GILBERT), deceased.

It is said that few of the early American painters escaped, at one time or another, entering the studio of Benjamin West, in London. Stuart was no exception to the rule. Born in Rhode Island in 1755, he studied at first with a Scotchman named Alexander, and in 1775 West had him as an assistant. His talent, however, far exceeded that of his master, and ten years later found him installed in the English capital, with a painting room of his own, where he had a great success. He came home later, and his name is now associated with the portraits of the Father of his Country, of whom he painted many fine likenesses. But he did not stop here; he painted all the contemporary celebrities, including men in all walks of life. A prolific producer, he has left behind many examples of his industry and talent that worthily represent him. He was the best product of his times, and his work has since scarcely been excelled by any of his countrymen. Thoroughly artistic, he drew well, and his color possessed virility, combined with refinement and distinction. He approximated more nearly to the qualities possessed by

Sir Joshua Reynolds than any of the men of his day, and Sir Joshua was the name at that time with which to conjure. But Stuart was serious and earnest, and he held to a personality of his own which gave great charm to his portraits. He likewise secured the characteristics of his sitters, and he obtained all with simplicity and directness. He died in Boston, July 27, 1828.

No. 356—*Senator Young.*

## SULLY (THOMAS), deceased.

Thomas Sully, one of the celebrated early American painters, though born in England in 1783, was brought here at the age of nine, studying his art at first in Charleston. He made many trips abroad, in 1838 painting Queen Victoria from life in her coronation robes. The picture is now in possession of the St. George's Society in Philadelphia. Among his portraits are those of Lafayette, Fanny and Charles Kemble, Thomas Jefferson, Commodore Decatur, and Charles Carroll of Baltimore. One of his important works is "Washington Crossing the Delaware." Mr. Sully died in 1872.

No. 261—*Portrait of a Man.*

## TARBELL (EDMUND C.).

Born in West Groton, Mass., in 1862, Mr. Tarbell early went abroad, where he entered the Atelier Julian, in Paris, and became a pupil of Boulanger and Lefebvre. On his return, some years later, he took a studio and settled in Boston, and almost immediately became a prominent figure in American art. In 1890 he was awarded the Thomas B. Clarke prize at the National Academy of Design, and in 1894, at the same institution, he was awarded the first Hallgarten prize. He was honored with a medal at the World's Fair in 1893, and in 1895 he received the gold medal at the Philadelphia Art Club, his picture being purchased for the permanent collection there. These, however, are only a few of his recompenses, for he has received medals in Boston and other cities. Studio in Boston.

No. 253—*Amethyst.*

## THAYER (ABBOTT HANDERSON), A.N.A.

Mr. Thayer's talent is one of delicate suggestiveness. His pictures charm us not only for what we see in them, but for what they make us think we see. There is something quite fastidious about his delicacy. His landscapes are dreams of Arcadian restfulness, and his female types are pearls among women. Everything about his art is dainty, tender, and serene. Born in Boston in 1849, he studied in that city under Henry D. Morse; in Brooklyn, under J. B. Whittaker; and in New York, at the Academy of Design and under L. E. Wilmarth. Going, in 1875, to Paris, he painted under Lehman and Gérôme, two of the last masters one would imagine, upon the evidence of his work, that he could have served. But the man who had begun to paint from nature when a child, could protect himself from imitating the paintings of others. Mr. Thayer commenced as a painter of animals, cattle, and landscape, and grew into a painter of the figure. In male and female portraiture, he has produced works of capital importance. He is a member of the Society of American Artists, and an Associate of the Academy. His studio is at Scarboro, on the Hudson.

No. 74—*Roses.*
No. 354—*Lilian.*

## TIFFANY (LOUIS C.), N.A.

First a pupil of the late George Inness, Mr. Tiffany, who was born in New York in 1848, studied later in Paris, under Léon Belly. He is a member of the Water Color Society, of the Society of American Artists, and of the National Academy of Design. Extensively travelled, he has brought back with him sketches of many lands, and made numerous pictures of foreign parts. For many years he was a regular contributor to most of the exhibitions, but for some time past he has occupied himself with interesting experiments, mainly in glass, in which he has secured remarkable practical results. These have been noticeable in stained glass windows from his own designs, as well as from those of others, and in new shapes, colors, and textures of Favrile glass. His achievements in this last medium have attracted much attention not only in this country, but abroad.

No. 238—*View on the Hudson.*

## TREGO (WILLIAM T.).

The military subjects of William T. Trego made a distinct impression upon the public at the New York exhibitions from their first appearance there some years since. They were spirited in character, and executed with skill and force. The artist is a native of Pennsylvania, born at Yardley, in Bucks County, in 1859. He became a pupil of the Pennsylvania Academy of Fine Arts, where he worked from 1879 until 1882, and his first exhibit was made in the galleries of that institution in the latter year. In the accomplishment of his work, which is marked by strength, firmness, and force, he has had to overcome physical infirmities that would have made a less brave and earnest character halt at the threshold. He has contributed to the Paris Salon, the National Academy of Design, and to other exhibitions with invariable success. His studio is at North Wales, Montgomery County, Pa.

No. 325—*Battery Forward.*

## TRYON (DWIGHT W.), N.A.

If the approval of his fellow-painters constitutes good evidence of excellence, Mr. Tryon's position in American art is fixed. No man has been awarded more prizes. At the National Academy; at the Society of American Artists; at the World's Fair in Chicago, and other exhibitions in that city; in Munich, and elsewhere, he has had medals and money awards. Happily his ability is determined by something more enduring; for in his work there is the genuine feeling of one who is close to nature; who has mastered the difficulties of his art, and who is able to express what he feels with directness and force. Mr. Tryon was born in Hartford, Conn., in 1849. He has had the advantage of foreign study with such Frenchmen as Daubigny and Harpignies, and the experience that comes with life in the most artistic country in the world—France. Upon his return to New York in 1881, he made an impression immediately, and this favorable estimate formed of him then has suffered no diminution. With the years he has gradually matured in style, mellowed in tone, and rounded out so that he is now in the full of his powers. In recent club exhibitions in this city, where his

pictures have been placed side by side with the best foreign work, they have stood the test admirably and more than held their own. Mr. Tryon, since the death of George Inness and A. H. Wyant, may be ranked, perhaps, as the foremost living American landscape painter. His work contains all those larger qualities that go to make up good art. Invention he possesses to an unusual degree, for his study of nature has been profound, and his keen eye has retained much that he has seen ; he has sentiment of a tender quality and in a technical way he is well equipped. A combination of these important factors produce, it is needless to say, something near the consummation looked for in a painter of the first rank. While eclectic in his manner of working, and restricting his admiration to no one school, Mr. Tryon has retained a personality quite his own, with an expressive touch that suits his motifs unusually well. His renditions of atmosphere are distinguished ; his work is even, much more so indeed than that of most painters, and he rarely fails to secure all of the charm of the time and the place he depicts. It is difficult to analyze the qualities that go to the making of a distinguished composition ; they are to be felt rather than to be dissected, but there is never a doubt of their presence. No great work is without them ; they rise superior to technique, to drawing, and, curious as it may seem, even to color itself. Few of Mr. Tryon's canvasses escape some suspicion of distinction ; most of them possess it to a large degree, and one has only to carefully study his work to be convinced of his seriousness, and his unaffected genuineness in all that he has put forth. Mr. Tryon is a National Academician, and a member of the Society of American Artists. His studio is in New York, but he spends the time from early spring to late autumn at South Dartmouth, Conn., where he has a country home and studio.

No. 52—*Lighted Village.*
No. 91—*The End of Day.*
No. 117—*Starlight.*
No. 138—*November.*
No. 179—*Dewy Night.*
No. 252—*Autumn.*
No. 273—*Winter Evening.*
No. 313—*Newport at Night.*
No. 343—*Evening.*
No. 369—*Return Home at Twilight.*

## TURNER (CHARLES YARDLEY), N.A.

No painter has been more successful in delineating the poetic side of American feminine character than C. Y. Turner. Mr. Turner has for some years distinguished himself by his refined and sympathetic rendition of some of the most charming female types of American poetry and fiction, and he has given us several important compositions in the same field, notably his "Priscilla and John Alden," which is widely known through the etching by James S. King, and his "Marriage Procession," from the same poem, which he etched himself upon a scale previously unknown in this country. Thoroughly American in spirit as he is, Mr. Turner still owes the development of his art to European influences. He was born in Baltimore in 1850, and became a student at the National Academy of Design and at the Art Students' League, in this city, where he won commendation by excellent draughtsmanship and a sound sense of color, previous to his passage across the Atlantic. In Paris he became, successively, a pupil of Jean Paul Laurens, of Munkacsy and Bonnat, and in 1882 his first exhibit of original work at the National Academy was accepted as his valid title to recognition. This exhibit consisted of two pictures. One, a "Scene on the Grand Canal, Dordrecht," showing the milkmen and women returning to their boats after the day's delivery of milk, was a forcible and characteristic study of a picturesque feature of Dutch life. The other, "The Days that are no More," representing a young widow and her little son descending the stile from a country graveyard, brought forward the sentimental side of the artist's nature. While a painter of a realistic tendency, and in everything a devoted student of nature, Mr. Turner has never been content with the mere substance of things, but has modelled, modified, and adapted them to his own imaginative and creative moods. He became an Associate of the National Academy in 1884, and an Academician in 1886. He is also a member of the American Water Color Society, and of other artistic associations, and has his studio in New York city. Of late years he has been almost entirely occupied with mural painting, notable work in this line of his creation being in the Waldorf-Astoria Hotel, the Manhattan Hotel, and in some of the large office buildings in the lower part of the city.

No. 73—*Gossip in the Lane.*

## TYLER (J. G.).

Born in Oswego, N. Y., in 1855, Mr. Tyler was a pupil of A. Cary Smith, with whom he first began to study in 1871. Nine years later he first exhibited at the National Academy of Design. He has given himself up mostly to marine work, having spent much time in the study of the sea and of naval architecture.

No. 97—*Cloudburst.*
No. 200—*First American Shipwreck.*

## ULRICH (CHARLES F.), A.N.A.

At the spring exhibition of the Academy of Design in 1880 appeared for the first time a young New Yorker, a painter of modern genre works of a singular brightness and elegance of execution, named Charles F. Ulrich. He was the son of a German photographer, who had himself practiced painting in former years, and was born in New York in 1858. Young Ulrich was taught drawing by Professor Venino, a well-known master in his day, studied in the National Academy schools, and in 1873 went abroad, where he remained for eight years. He studied at Munich, under Professors Löfftz and Lindenschmidt, and exhibited his first pictures in German exhibitions, commencing with that of Dusseldorf in 1880. His cabinet pieces, full of character, minute in execution, and brilliant with their rendition of light, were entirely new to our art, and may be said to have marked a new departure in it. Without being in any sense imitations, they showed that the artist had been a close student of the old Dutch detail painters of the type of Van der Meer and Pieter de Hooghe. His manner and matter were, however, entirely modern. He followed his first successes with his "Glassblowers," which was one of the notable pictures at the Academy in 1883, and which afterward received high praise in Paris, and, in 1884, secured the Thomas B. Clarke prize upon its first award, with a picture of the immigrant station at Castle Garden called "In the Land of Promise." His picture of the interior of a Venetian glass factory was awarded the $2,500 prize at the American Art Galleries in 1886, and is now in the collection of the Metropolitan Museum of Art, New York. Mr. Ulrich was elected an Associate of the National Academy in 1883, and was one of the

founders of the Pastel Club. Some years ago he returned to Europe, and now has his studio in Venice.

No. 77—*Amateur Etcher.*
No. 166—*Granny.*
No. 251—*Glassblowers.*
No. 359—*Spinner.*

## VEDDER (ELIHU), N.A.

A vigorous, independent, and ambitious nature, and a marvelously acute esthetic instinct have combined to carry Elihu Vedder through a youth beset with obstacles, to one of the high places in our art. He was born in New York, in 1836, of a family descended from one of the old Dutch settlers. His talent asserted itself early, and he commenced as a boy to study art by himself. He next had some experience as a pupil with T. H. Matteson, at Sherbourne, N. Y., and spent a couple of years in Europe, studying the masters in Italy, and painting under Picot, in Paris. He was recalled to America by the necessities of existence, and setting up a studio in New York, endeavored to continue his studies and support himself by drawing on wood for publishers. After a bitter battle, he came out victor, and in 1865 won his reward by being admitted into the National Academy. He is also a member of the Society of American Artists. He has had his studio in Rome for many years, but has made several visits of considerable duration to this country. His designs for the "Rubáiyát of Omar Khayyám" constitute one of the triumphs of his career. This series of fifty-six drawings provided the public with a veritable artistic sensation upon their exhibition in the United States. They are a monument to the artist's opulence of ideas, and to his ideal and intellectual powers, and, although they lack the charm of color, are otherwise thoroughly representative of him. As a painter, Mr. Vedder is essentially a creator, strengthened by a discreet application of the naturalistic tendency of the time. Many of his works touch the loftiest poetic notes, and all are thoughtful and rich in meaning. He is a colorist of the riper order, and complete in his command of the technical resources of his art. The spirit of the older masters is revived in him, tempered by modern ideas. Latterly he has devoted a great part of his time to mural painting and to making color cartoons to

be executed in mosaic. Prominent among his decorative works are the panels and mosaics in the new Congressional Library at Washington.

No. 126—*Le Mistral.*

## VOLK (Douglas), A.N.A.

A charming picture in the National Academy exhibition of 1881, now called "The Puritan Maiden," but then characterized merely by a poetic quotation, represented Douglas Volk. In the display of the following year he exhibited a sort of sequel to the subject. The artist had commenced exhibiting at the Academy in 1880. He was the son of a well-known sculptor, was born at Pittsfield, Mass., in 1856, and had studied in Paris at the École des Beaux-Arts under J. L. Gérôme, and had also spent some time at work in Rome. His first public appearance had been made with a Breton subject, at the Salon of 1876, and he exhibited other compositions of the same material at subsequent Salons previous to his return to, and settlement in, New York. Mr. Volk is a member of the Society of American Artists, and has a studio at present in New York. He spent some seven or eight years at Minneapolis, Minn., where he organized and directed a flourishing art academy.

No. 88—*Accused of Witchcraft.*
No. 318—*The Puritan Maiden.*

## WALDO (Samuel L.), A.N.A., deceased.

Although a native of Connecticut, where he was born in 1783, and received his first art instruction, Samuel Waldo settled and lived for some time in Charleston, S. C. In 1806 he went to London, where he painted portraits for three years, returning to New York in 1809, to open a studio. He continued painting portraits, many of the former Mayors of the city having been limned by his brush. These may be seen in the City Hall to-day. Other work is in the possession of the New York Historical Society.

No. 262—*Portrait of a Lady.*

## WALKER (HORATIO), N.A.

Mr. Walker was born in 1858. He is more or less self-taught, and has always enjoyed a large measure of popularity. He is a member of the National Academy of Design, of the Society of American Artists, and the American Water Color Society, where, in 1888, he was awarded the Evans prize, having previously received a gold medal at the competitive exhibition at the American Art Galleries. He also received a medal and diploma at the World's Fair in 1893.

No. 131—*Landscape and Cattle.*

## WALKER (HENRY O.), A.N.A.

A native of Boston, Henry Oliver Walker has had the advantage of a Paris training under Léon Bonnat, in whose classes he worked for several years. He travelled extensively abroad, painting for a season in Brittany. Mr. Walker returned to America, settling at first in Boston, but he subsequently took a studio in this city, where he is now installed. He is an Associate of the National Academy of Design and a member of the Society of American Artists. In 1895 he took the Thomas B. Clarke prize at the National Academy of Design, and when the commissions were given out for the decorations for the Congressional Library in Washington, he was assigned the panels illustrating Lyric Poetry. These were ably carried out, and remain a permanent monument to the artist's scholarly attainments and artistic taste. A well-equipped draughtsman, Mr. Walker unites to fine appreciation of line a most agreeable and refined color sense, distinctly decorative in its tendencies, and wholly original. At the World's Fair, in 1893, he received a medal and diploma.

No. 125—*Girl and Kitten.*

## WATROUS (HARRY W.), N.A.

A native of New York city, and a graduate of Paris art schools, H. W. Watrous first commanded attention at American exhibitions some years ago by figure pieces of cabinet size, executed with delicate brilliancy of touch, and in a bright and agreeable scheme of color. A happy selection of subjects, and polished technical skill

in their rendition, speedily gave him a place of prominence among the younger artists of the day. Since his return from Europe he has had his studio in New York. He has served upon numerous art committees in clubs and institutions, and has been very active in the advancement of art in the United States. He is at present the corresponding secretary of the National Academy of Design.

No. 305—*Day Dreams.*

## WEIR (J. ALDEN), N.A.

The son of an American artist, Robert W. Weir, N. A., of the foremost distinction in his time, J. Alden Weir was born in 1852 at West Point, where his father was official art instructor at the Military Academy. From the tutelage of his father, he passed to the École des Beaux-Arts, where he became a pupil in the studio of J. L. Gérôme. At the age of thirty he won an Honorable Mention at the Salon, and he was one of the strong body of young American artists who made the distinct impression on our art that resulted in the creation of the Society of American Artists, of which he was one of the founders. He has received prizes at the American Art Association and at the American Water Color Society's exhibitions, and at the Universal Exposition of 1889, in Paris, was awarded bronze and silver medals. His works in portraiture are of a rare and original quality, and his studies of still life, and especially of flowers, are characterized by a unique vitality of color and great simplicity of treatment. He became a National Academician in 1886. He is a member of the American Water Color Society, and has his studio in New York.

No. 75—*Still Life.*
No. 322—*Roses.*

## WELDON (CHARLES D.), N.A.

Born in Ohio, C. D. Weldon became known to the public first as a draughtsman for the press. He studied painting under Walter Shirlaw in New York, and Munkacsy in Paris, and made his début as a painter at the National Academy of Design in 1883. His pictures display a picturesque choice of subject, good color, and firm execution. The narrative quality acquired by the artist in his work as an illustrator lends them invariable expressiveness. Mr.

Weldon has his studio in New York and is a member of the American Water Color Society. He has spent several years abroad, principally studying in Japan, and was elected an Academician in 1897.

No. 358—*Dreamland.*

## WEST (BENJAMIN), deceased.

The career of Benjamin West is, perhaps, the first romance in American art. The plain facts of his life are a story in themselves. The son of pioneer parents, born at Springfield, Pa., in 1738, his art yearnings found vent even in a log-house in a savage wilderness. As a boy of seven he drew the portraits of the family. He learned to grind and mix colors of earth from a wild Indian, and made the brushes, with which he applied his pigments, of the hair of the family cat. At the age of eighteen, having had some rude instruction from a painter named Williams, who was, perhaps, less of a real artist than himself, the youth established himself in Philadelphia as a portrait painter. He prospered sufficiently to be able to travel to New York, where he found further patronage, that enabled him to visit Italy in 1760. There he remained until 1763, when he settled in London. He won the favor of the king who was to wage bitter war against his native country, and enjoyed that favor until it made him independent and powerful. During thirty years he is said to have gained from the Royal Family alone the enormous sum of nearly $200,000, equivalent to a million as values go today. He was one of the founders of the Royal Academy in 1768, and when Sir Joshua Reynolds died in 1792 succeeded him as President, holding the office nearly twenty years. He was an indefatigable worker, and earned huge sums in portraiture and by the sale of his compositions, independent of the profits of royal patronage. There are 400 historical and religious pictures credited to him, and innumerable portraits. He was, perhaps, strongest in portraiture, but in his creative work was a noteworthy and influential figure for his time. His weaknesses were those of the epoch in which he lived; his merits were his own. He died in London in 1820, leaving English collections, public and private, full of examples of the art which had begun in a settler's cabin in the American wilderness and ended in a palace made princely by the munificence of regal favor, secured, possibly, as much by his diplomacy and personal attractiveness as by the merit of his produc-

tions. Judged by his time, Benjamin West was, however, a great painter. With the advantages of our own era to develop him, he would have occupied a relatively important position in our modern art world.

No. 355—*The Expulsion from Eden.*

## WHITTREDGE (WORTHINGTON), N.A.

Mr. Whittredge was born in Ohio in 1820, and entered mercantile life in Cincinnati at an early age, studying art in his leisure time. He finally abandoned the desk for the easel, and became a portrait painter in that city. In 1850, having accumulated some means by his art, he visited Europe, studying in London and Paris in the public galleries, and later becoming a pupil of Andreas Achenbach in Dusseldorf. He remained three years under this artist, after which he painted in Belgium and Holland and in Rome. In 1859 he returned to America, and settled in New York, and the same year was admitted into the National Academy, becoming its President in 1874, and holding the office for three years. In 1866 he made a sketching tour of the far West, and some of his most successful works were drawn from that section of the country. He is a conscientious student of nature, devoted to his art, and his pictures always express a sincere and true motive. He is one of the most successful as well as one of the most original American painters of landscape.

No. 193—*Summer Evening.*
No. 321—*Home by the Sea.*

## WIGGINS (CARLETON), A.N.A.

Born at Turners, N. Y., in 1848, Carleton Wiggins is, in art, largely a creation of himself. He began drawing at the National Academy in New York, and painting under his own direction, and first exhibited at the Academy in 1870. After 1880 he spent a few years in Europe, more as an eclectic student of the public galleries than as a pupil of anybody in particular, and since his return he has given to us some of the most vigorous and artistic pictures of the picturesque places he visited that have been produced on this

side of the Atlantic. That the artist was born in him his productions show. He is a painter of landscape in its best feeling, as well as of that animated brute nature which adds to its picturesqueness. Indeed, there are simple landscapes of his that have in themselves a distinct and individual value. But a man of a broad and active intelligence, with a technical skill ripened by discretion and experience, he sees nature in her various forms with clear eyes, and translates her with the sympathy that comes only from real love. Whatever he sets his brush to he does thoroughly. He is a member of the Society of American Artists and an Associate of the Academy. His studio is in New York.

No. 235—*Harvest Moon.*
No. 291—*White Cow.*

## WILES (Irving R.), N.A.

The son and pupil of the well-known artist Lemuel M. Wiles, Irving R. Wiles was born in Utica, N. Y., in 1862. From his father's studio he graduated to the schools of the Art Students' League of New York, and thence went to Paris, where he spent two years in study under Jules Lefebvre and Carolus-Duran. In 1879 he made his appearance as an exhibitor with the American Water Color Society, and his talent was already so marked as to attract attention. A spirited touch and his appreciation of the picturesque manifest themselves in all of his productions ; his color is bright and true, and in his studies of landscape he displays a mood as happy as in his figure subjects. Mr. Wiles took the third Hallgarten prize at the National Academy of Design in 1886, and the Thomas B. Clarke prize in 1889. He is an Associate of the National Academy, a member of the Society of American Artists, and of the American Water Color Society, and has his studio in New York. He received an honorable mention at the Paris Exposition, 1889.

No. 347—*Shady Lawn.*

## WOOD (Thomas W.), P.N.A.

Born in Montpelier, Vt., in 1823, T. W. Wood, in 1857, entered the studio of Chester Harding, in Boston, as a student. In 1858 he went to Paris, and remained in Europe until 1860, travelling

in Italy and Switzerland in the intervals of his studies. He then returned to his native State, from which he set out on his wanderings as a portrait painter, locating first at Louisville, Ky., and next at Nashville, Tenn., whence he came, in 1867, to New York. His paintings of negro and military life were his introduction to the New York public, and three which he exhibited at the National Academy upon his first appearance there—"The Contraband," "The Recruit," and "The Veteran"—now form part of the collection of the Metropolitan Museum of Art. He was promptly elected an Associate of the Academy, and in 1871 became an Academician. Settled in New York, where he still has his studio, he produced a long series of characteristic genre pictures, native to the soil and to the spirit of its people, some of which have become widely known through published reproductions. His types are all American; the episodes he selects for illustration are equally familiar, and to his rendition of his subjects he often brings a pleasantly humorous touch of human nature. He is a clear, clean draughtsman, a forcible colorist, and his invariable use of the model adds to the strength and character of his work. His rank as a portrait painter is equivalent to that which he enjoys as a painter of genre. Mr. Wood was one of the early members of the American Water Color Society, and its President from 1878 to 1887. In 1879 he became Vice-President of the National Academy of Design, and in 1891 succeeded Mr. Huntington as President. He is a member of the New York Etching Club, and an honorary member of the British Society of Painters-Etchers.

No. 204—*His Own Doctor.*

## WOOLF (MICHAEL A.).

The son of a popular and famous musician and orchestral leader for the theatres, M. A. Woolf was born in London, of which city his father was a native, in 1837. He was brought to the United States in 1838, and received his education in New York, where, for many years, the elder Woolf was identified with Burton's, Mitchell's, the Olympic, and other metropolitan playhouses. Apart from his musical duties, the elder Woolf was a man of distinct artistic and literary gifts, and issued the first caricature paper published in the city of New York. He is said to have himself

written all the text, made the designs, and engraved them on wood. His desire was to make his son an engraver and a designer, and young Woolf actually learned the one trade and practiced the other art for a time. The boy living much among theatrical influences, however, finally succumbed to them, and went upon the stage. During a number of years, while he was known as a comedian of ability to the public, he was known in private as an able amateur artist and as a student deeply versed in book-lore. He finally abandoned the stage and devoted himself to the cultivation of his graphic gifts. For a time he drew designs for the newspapers and magazines, serious or humorous as might be, to serve the occasion, and he was widely known as a caricaturist before he appeared before the public as a painter. Several excursions abroad, and association with painters of ability at home, constituted his school, and when he began exhibiting his pictures they displayed in a refined degree the same genial and human qualities that had made the painter popular as a draughtsman. Mr. Woolf made his first exhibit at the National Academy in 1882. He resides, and has his studio, at Bridgeport, Conn.

No. 167—*Little Housekeeper.*

## WORES (THEODORE).

The exhibition of a collection of pictures painted by him in Japan served as the introduction of Mr. Wores to the eastern public several years ago. The artist was, however, already well known in California, where he had long had a studio. He was of German parentage, born in San Francisco, and brought up in this country, and had studied art at the Munich Academy. When he returned to America and established himself in San Francisco he quickly perceived the picturesque possibilities of the famous China-town district of that city, and it was by his Chinese subjects that he attracted early attention and secured patronage. Later voyages across the Pacific extended his range. He has made a close and careful study of Oriental life and character, and his rendition of his material is marked by strong color and finished technique. Mr. Wores's studio is in New York.

No. 133—*Street Scene, Japan.*
No. 327—*Chinese Lantern Painter.*

## WYANT (ALEXANDER H.), N.A., deceased.

The personal equation enters so largely into art that, after all, pictures are very much a matter of temperament. The work of the late Alexander H. Wyant is the expression of a mind of great refinement looking at nature in her most poetical aspect. The interpretation of subtle delicacy of twilight; the rendering of the opalescent tones of gray weather—all the gentle, loving moods of the landscape he expressed with alluring charm and fineness of perception. Mr. Wyant was born in Ohio in 1836, and painted commendably at the age of twenty. Subsequently he spent some years in Dusseldorf, though it is never remembered when he showed any of the influence of that school—the opposite of all his feeling and sentiment. Early in his career, he went to the Adirondack Mountains, where he identified himself with the scenery which he ever saw under the most tender conditions of sentiment and romance. Rarely, if ever, dramatic, his renditions of the stretches of mountain, or valley, were given in true poetic vein, delicately, adequately, with gentleness and deep feeling. Even when he found themes in the approaching storm, they were the more delicate passages of color effects which he rendered with exquisite charm. Mr. Wyant was a National Academician, a member of the Society of American Artists, a founder and life-long member of the American Water Color Society, and a contributor to all of the exhibitions. By his death in 1892, America suffered a severe loss. He had received a recompense in Paris, at the Universal Exhibition of 1889, and was universally admitted to be one of the ablest and most sympathetic landscape painters in all American art.

No. 40—*Mountain and Lake.*
No. 46—*North Woods.*
No. 118—*Twilight.*
No. 185—*Early Morning.*
No. 197—*The Mountain Road.*
No. 225—*Any Man's Land.*
No. 367—*Dawn—Keene Valley.*

## WYLIE (ROBERT), deceased.

Born in the Isle of Man, Robert Wylie was taken to America when a child. He began his art studies as a pupil of the Pennsylvania Academy of Fine Arts, in Philadelphia, where his people had settled. Here he made rapid progress, and his work attracting the attention of the directors of the institution, he was sent by them to France to study. He entered the École des Beaux-Arts in Paris and worked under Gérôme, and was the first of the subsequently large American colony to find out the attractions of Brittany, establishing himself at Pont Aven, where he worked until his death, in 1877. He had for his comrades Frederick A. Bridgman, W. L. Picknell, Clement Swift, and other fellow-countrymen, and he may be said to have almost founded a school, for his pictures sent to the Salon made a profound impression on the French painters and caused several of them to join him there. He was awarded a medal of the second class at the Paris Salon of 1872, and at Pont Aven, where he was well known, he was almost idolized by the peasantry. At the sale of his studio effects after his death, his humble neighbors vied with each other to obtain souvenirs. Mr. Wylie's work, of which unfortunately but few examples exist, for he was by no means prolific, is among the great achievements of American art, or, indeed, the world's art, of this century. He drew with profound knowledge, for his gifts in this direction were inherent, and to them he supplemented the most serious kind of study; his color was virile and had the bigger qualities of the older masters, and, though somewhat dark now, it must be remembered that he worked at a time when the artistic world painted in a low key. There was seemingly no end to his invention, and he possessed a fine sense of composition. Add to these, strong intellectual qualities, great artistic feeling, and a sympathy for humanity, and it will be seen that this gifted artist possessed most of the qualities of the great artist. His more important pictures are: "The Death of a Vendean Chief," at the Metropolitan Museum in New York; "Mendicants" and "Card Players," owned in Baltimore; "Breton Group," owned in Philadelphia; and "A Fortune Teller of Brittany," in the present collection, painted in 1872. His untimely death was a distinct loss to the world of art.

No. 368—*A Fortune Teller of Brittany.*

# CATALOGUE

## FIRST NIGHT'S SALE

TUESDAY, FEBRUARY 14, 1899, AT 8 O'CLOCK

AT CHICKERING HALL

1

CHARLES C. CURRAN

### Lady in Purple

This charming little panel represents a lady in purple leaning against a chair. She is standing near a window, through which the light falls on her back, illuminating effectively part of her dress and shoulders. The head is in shadow, and the detail is rendered with much sentiment and refinement.

Signed. Height, 13 inches; length, 5 inches.

2

WILLIAM M. CHASE

### A Visitor

A half-length, seated figure of a young lady, dressed in black, who, having sent in her card, awaits the arrival of her hostess.

Signed at the left. Height, 10 inches; width, 6 inches.

3

CHARLES H. MILLER

## Harvesting

The realism of a cornfield is given in this picture, which shows the garnering of the autumnal harvest. Some men are in a field cutting the stalks or piling them up in stacks. To the left, green and yellow, the tasseled heads of the plants shake in the breeze; to the right, the great shocks stand up in regular rows. Groups of trees in the left centre stand dark against an Indian summer sky, through which thin sunlight filters, sending a warm glow over the landscape. In the foreground are some cabbages, their decorative greens making an agreeable note.

Signed at the left. Height, 14 inches; length, 23 inches.

4

LAWRENCE C. EARLE

## Great Expectations

Two boys, seated on hassocks with a bench for a work-table, are amusing themselves with playing at water-color painting. The light from a window at the right relieves their figures with touches of illumination, and the handling is broad and free.

Signed at the right. Dated, 1890. Height, 10 inches; length, 14 inches.

5

RICHARD PAULI

## Rainy Day

The landscape, in the full splendor of its green midsummer foliage, drips with tepid showers. The gray sky harmonizes with the verdure, darkened and enriched by moisture, and heavy with the heat of the close and humid atmosphere.

Signed. Height, 14 inches; length, 20 inches.

6

## HOMER MARTIN

### Marine

Under a gray sky a gray sea with little movement quietly rolls over a sandbar to the left. A schooner is tacking, and in the distance is a long stretch of misty hills, their shapes but vaguely outlined. A touch of blue, to the right, is in the sky, and the day is one of half-obscured, opalescent light.

Signed at the left. Dated, 1885. Height, 15½ inches; length, 24 inches.

Lot 160. Sale Feb. 26/7, 1947

7

## JOSEPH DECKER

### A Hard Lot

A still-life study in a fruiterer's shop. Hickory nuts are piled in boxes, in a scale and in a measure, and the iron nutcracker is shown ready for use. Noteworthy for its close rendition of color, texture, and substance.

Signed at the right. Height, 12 inches; length, 22 inches.

8

## EDWIN A. ABBEY

### Candlemas Eve

(Black and White)

Passing through a doorway upon Candlemas Eve, a maid looks back with superstitious glance, fearful lest she may see the traditional goblin. Other servants glance out with trepidation. The text of a verse from Herrick and a decorative border surround the drawing.

Signed at the right. Dated, 1878. Height, 25½ inches; length, 14½ inches.

9

R. A. BLAKELOCK

## Wayfarers at Eventide

After a weary day's journey, a party of Indians are making camp, in the gloaming, under the shelter of a grove. The final fires of day expire in the sky, and the bright colors of the savages' costumes give variety to the sombre richness of the shadowy foreground.

Signed at the right. Height, 11 inches; width, 15 inches.

10

GEORGE INNESS

## Delaware Water Gap

In the small space of this modest panel the artist has, in his preliminary study for the large painting, presented an interesting vision of great extent of landscape. The river, distant hills, and foreground are indicated with breadth, and convey a fine sense of distance. The passing storm clouds, the burst of sunshine, and the brilliancy of the rainbow are all put in with a fine feeling of nature and felicitous idea of composition. This picture was painted in the early sixties.

Signed at the left. Height, 8½ inches; length, 13⅜ inches.

11

W. H. LIPPINCOTT

## A Loan Collection

A group of umbrellas, of an antiquated style and dilapidated appearance, painted with much vigor and strength of color.

Signed. Height, 22 inches; width, 14 inches.

12

SEYMOUR J. GUY

## Out of its Element

A portrait of the left hand of a sportsman, who, still holding his rod, lifts out of the landing net which he holds in his unseen right hand, the trout which has just succumbed to his skill. The background shows a stream, with a forest on the farther shore. Upon the distant bank another angler seems to be watching the movements of his successful brother of the rod.

Signed at the left. Dated, 1870. Height, 14 inches; length, 22 inches.

13

W. S. HORTON

## Driving the Flock

The forest is brightened by the tints of autumn. The sunbeams play through the foliage with brilliant effect. At the left a girl drives a flock of sheep into the foreground.

Signed at the right. Dated, 1890. Height, 16 inches; length, 24 inches.

14

CHARLES H. DAVIS

## Sunset on the Moor

The expiring sunlight warms the sky, but leaves the moorland in shadow. The windings of a creek at the right catch some reflection of the fading light, but the earth is sombre in the creeping shadow of the night, and trees make spectral shapes on the horizon.

Signed. Height, 16 inches; width, 24 inches.

15

## JOHN LA FARGE

### Tiger's Head

The head of a royal Bengal tiger, facing to the right, but looking out of the picture, with his jaws parting to emit a savage snarl. The color and texture are admirable, and the beast's ferocious aspect is rendered with remarkable force.

Signed at the top. Dated, 1862. Height, 14 inches; length, 10 inches.

16

## H. SIDDONS MOWBRAY

### Schehera-Zade

The favorite of the harem is extended on a divan, lapped in cushioned luxury. At the right a refection of oranges and pomegranates on a brazen salver tempts her appetite. Before her, on the floor carpeted with rugs, the romance-weaving heroine of "The Arabian Nights" recounts one of her fascinating legends. Her attitude is expressive of the climax of a tale, to which her listener attends with languid but absorbed interest. Splendid Oriental colors enrich the composition, and the figures are contrasted types of feminine beauty.

Signed at the right. Height, 12 inches; length, 14 inches.

17

## ARTHUR PARTON

### Apple Blossoms

The orchard is in full bloom and gay in sunlight, although a spring shower is passing along the horizon. The fresh green of grass and foliage harmonizes with the delicate color of the blossoms which enamel the boughs of the fruit trees. A brook crosses the foreground, reflecting in its waters the joyous brightness and sparkle of the nature of which it is a part.

Signed at the right. Dated, 1891. Height, 18 inches; length, 24 inches.

18

R. L. NEWMAN

## Woman and Love

Seated on a bank in a dark woodland a young girl toys with Cupid at her knee. A glint of light is in the distant sky, and the red and white robe of the woman is brilliantly illuminated. The rich color quality peculiar to this painter's work is in evidence in this composition.

Signed at the right. Height, 18 inches; length, 24 inches.

19

BENJAMIN R. FITZ

## Gathering the Last Sheaves

By the last light of day the harvesters are loading the final sheaves upon the harvest wagon, one tossing them up from the well-gleaned field to the other, who is perched high upon the load. The weary horses patiently await the welcome end of their day's labor. The landscape seen in the distance upon the left is beginning to disappear in a misty twilight, which already softens the details and subdues the color of the scene.

Signed at the left. Height, 16 inches; length, 24 inches.

20

J. G. BROWN

## A Longshoreman

Taking his noonday rest, a longshoreman, in blue overalls and jumper, sits smoking his pipe. Behind him are some bales of cotton, half torn open and leaving some of their contents on the wharf. The figure is in sunlight, the effect of which is well conveyed in the light and shade. The man is a regular type, familiar to every New Yorker who knows the scenes along the docks, and he is rendered with photographic exactness and truthful detail, though the painting is broadly expressed with vigorous brush-work. From the short pipe in his mouth to the bale-hook in his trouser-band, it is a living picture of a workman.

Signed. Height, 12 inches; length, 18 inches.

21

## EMMA B. BEACH

### Anemones

A study of flowers, picturesque in arrangement and of excellent quality of color. The execution is competent and direct. The artist is a gifted pupil of A. H. Thayer.

Signed. Height, 13 inches; length, 9 inches.

22

## SANFORD R. GIFFORD

### Venetian Fishing Boats

This picture shows a soft summer sea, quiet and pellucid, with groups of the Italian fishing boats peculiar to Venetian waters. The many colored sails, red and yellow predominating, fairly palpitate under the brilliant southern sunlight, while on the distant horizon the buildings and towers of the city are seen in picturesque outline.

Signed at the right. Dated, 1870. Height, 13 inches; length, 24 inches.

23

## THOMAS MORAN

### Easthampton

The meadowy foreground at the left is traversed by a little brook, on the banks of which dwarf willows grow. Larger trees close in the middle distance. The sky is banked up with brightly lighted clouds.

Signed at the left. Dated, 1883. Height, 10 inches; length, 11 inches.

24

## WINSLOW HOMER

### In the Garden

(Water Color)

Leaning against the wall of a country house, a gardener stands talking to a maid who looks out of a window. There is a contrast of the red brick wall and the redder shirt of the man. Some flowers are relieved with fine effect against the white plaster, and a cat to the left steals quietly through the grass.

Signed at the right. Dated, 1874. Height, 11 inches; length, 15 inches.

25

## LOUIS MOELLER

### Hesitation

Two elderly men are seated at a chess table. An important crisis has come in the game, and both are regarding the pieces intently. The expressions are of wonderful thoughtfulness and are profoundly studied. The man in front in an armchair is delightfully drawn and painted; a blue cover is on the table, and, behind, a mantel is decorated with vases and other bric-à-brac. A rug is on the floor, and there is a bookcase to the right, with a screen to the left. Every detail has been painted, yet all has been broadly expressed and admirably rendered. The picture is a remarkable achievement, worthy of the reputation of an unusually gifted painter.

Signed at the right. Height, 16 inches; length, 22 inches.

26

## W. S. MOUNT

### An Axe to Grind

The familiar old story is told with a quaintly humorous touch. The confiding schoolboy has completed his task, and mops his weary brow,

while the ungrateful stranger requites his labor with a threat. The boy, having had his labor for his pains, and allowed himself to become belated for school, sees, as an ultimate reward of his confiding good nature, chastisement from the pedagogue and rebuke from his parents. The scene occurs under a barn shed, with the village schoolhouse in the background.

Signed at the right. Height, 6 inches; length, 9 inches.

27

## DANIEL HUNTINGTON

### St. Jerome

The venerable sage sits poring over the pages of a huge tome, whose leaves he turns with one hand. His face is of an intellectual type, with a long, gray beard. The color is rich and strong, and the execution finished.

Signed. Height, 7 inches; length, 5 inches.

28

## R. SWAIN GIFFORD

### Autumn

A typical American coast forest of scrubby trees is made splendid by the colors of autumn. The foreground is a clearing overgrown with brush. Toward the right is a pile of firewood, stacked up for removal, and a man with an axe on his shoulder advances into the wood to continue the work of destruction. From the George I. Seney sale.

Signed at the left. Dated, 1888. Height, 10 inches; length, 14 inches.

29

## F. W. FREER

### Mother and Child

The tenderest of all themes—maternity—is here expressed with refined sentiment and delicate feeling. Seated in a chair, the mother gazes lovingly at the infant in her lap, and the child nursing, looks up at her with innocent glance. The woman is clad in some clinging draperies, and the child is robed in white. Behind is a red curtain of subdued tonality and a closed window. It is an intimate glance into the sanctity of home, and the picture is full of tender sentiment.

Signed at the right. Height, 16 inches; length, 12 inches.

30

## EMIL CARLSEN

### Still Life

A study, rich in color and bold in handling, of a dead capon, a copper basin, and some kitchen accessories. Purchased at the Museum of Fine Arts, Boston.

Signed at the right, Dated, 1883. Height, 27 inches; length, 40 inches.

31

## F. S. CHURCH

### A Surf Phantom

A great breaker, rolling inshore over the shallows, assumes the spectral shape of a white courser, whose long mane is formed by blowing foam. A sea nymph rides this phantom steed. Her figure provides a keynote of color to which the delicate grays of the picture are cleverly adjusted. The movement of the surf is full of the rush of oncoming waves, and the attitude of the figure is in spirited consonance with the motion of the surf.

Signed at the right. Dated, 1885. Height, 20 inches; length, 24 inches.

32

## J. FRANCIS MURPHY

### Wet Autumn Day

A rainy autumn sky lifts over the horizon, which is marked against a rift of the light of late afternoon. The tints of the season enrich the vegetation, and glow softly in the foliage of the trees which rear their shapely forms in the middle distance, making a picturesque mass against the turbulent sky.

Signed at the left. Height, 14 inches; length, 20 inches.

33

## WINSLOW HOMER

### Canoeing in the Adirondacks

(Water Color)

Two hunters are seated in a canoe, paddling quietly along in the deep shadow made by the wooded shore. The man in the stern, in a red shirt which makes a fine color note, is looking backward and a trail of whitened water is left behind. Some pines are outlined against the sky, which is of brilliant whitish gray. The tones are rich and recall with vivid realism the dense woodland fastnesses of the wilderness.

Signed at the left. Dated, 1892. Height, 15 inches; length, 21 inches.

34

## GEORGE H. BOUGHTON

### On the Surrey Road

The road crosses a grassy common, passing a village, a portion of which is seen in the middle distance. On the road are a lady and gentleman, mounted, with a groom riding behind them.

Signed at the left. Height, 9½ inches; length, 13 inches.

35

## F. A. BRIDGMAN

### Normandy Cottage

Characteristically French is this little glimpse of an old-fashioned, low, thatched house, such as one sees about the Normandy country. The beams showing with stucco between, the gaily colored shutters, and the rich green foliage, are all true to life. In front of the cottage is a horse, and though minute, it is painted with precision of form.

Signed at the right. Dated, 1880. Height, 9½ inches; length, 13½ inches.

36

## JOHN HABERLE

### Imitations

An assortment of familiar objects—bank notes, fractional currency, coins, postage stamps, etc., painted with microscopic detail and deceptive imitativeness. The execution is remarkably skillful.

Signed as a printed label, at the bottom.

Height, 10 inches; length, 14 inches.

37

## THOMAS HOVENDEN

### "I'se so happy"

An old negro, twanging at his banjo in a warm kitchen corner, does justice to the sentiment of the plantation song which gives the picture its title. The figure, which is shown at full length, is spirited in movement and expression, and the detail is truthfully rendered.

Signed at the right. Dated, 1882. Height, 26 inches; length, 18 inches.

38

## GEORGE INNESS

### Autumn near Marshfield

Late afternoon of a midsummer's day is shown in this picture, looking over a variegated and undulating landscape. To the right centre a massive tree looms up in deep, rich greens, against a warm, colorful sky. A blasted tree trunk is just beyond, and a marshy bit of ground reflects the light of the sky. Fertile farm lands stretch away, dotted with houses and giving a panoramic view of the valley. There is infinite variety of tone, and the form and modelling are virile and suggestive. From the Johnson sale.

Signed at the left. Height, 16 inches; length, 24 inches.

39

## ALBERT P. RYDER

### Temple of the Mind

The portal of the temple, which rises at the left, is seen in the pale and tender illumination of the moon, whose rays find silvery reflection on the lake which is shown beyond the terrace wall. At the right, a fountain gushes in its basin, its spray catching a sparkle from the moonbeams. The figures on the terrace lend the scene its allegorical significance, as suggested by the fantasy of Edgar Allan Poe, upon which the picture is based. The color, subdued but rich; the diffused luminosity of the light, and the graceful balance of the composition, give it an artistic significance independent of its ideal meaning and purpose.

Signed. Height, 18 inches; length, 17 inches.

40

## A. H. WYANT

### Mountain and Lake

A veracious impression of nature, treated with engaging simplicity. To the left is a clump of trees; in the centre the water; while the distance is composed of diversified country stretching far away. The motive was a favorite one with the artist, and is rendered with loving fidelity. The greens of nature are felt with tenderness; the distance keeps its place in delicate harmony, and all is thoroughly enveloped in a soft, trembling atmosphere.

Signed at the right. Height, 20 inches; length, 30 inches.

41

## LOUIS MOELLER

### Gratitude

An old couple, before the evening meal, sit in attitudes of devotion, and ask a blessing. The old man is a study as he inclines forward with clasped hands. The plates, glass, and other objects on the table are realistically painted. There is a motto over the mantle, a side-board to the left, and a few pictures. On the right is a screen. On the back of the woman's chair hangs a shawl. Everything is represented with minute detail, and finished at no expense of general effect.

Signed at the right. Height, 11 inches; length, 14 inches.

42

## F. W. KOST

### Moonrise, Foxhills, S. I.

To a familiar landscape of commonplace characteristics the poetic mystery of darkness brings a definite charm. The moon, ascending in a humid and misty atmosphere, in which her rays are partially absorbed, barely reveals the masses of the scene, which are harmonized with a subtle delicacy of color and treatment.

Signed. Height, 22 inches; length, 33 inches.

43

## GEORGE W. MAYNARD

### Circe

Sleeping on a couch, her head comfortably pillowed on a lion's back, is the famous or infamous creature, who, in her transparent robes of diaphanous material, shows her beautiful form to drive mankind to all sorts of excesses. About her are tigers and lions, admirably drawn, and splendid specimens of the animal kingdom. The figure of Circe is exquisitely drawn, and the composition, with its note of blue in the couch, is especially noteworthy.

Signed at the left. Height, 16 inches; length, 20 inches.

44

## GEORGE INNESS

### Sunset in the Valley

The difficult problem of keeping red tones brilliant has been overcome in this canvas, and the result is a sky of much power. The theme is simple, showing a broad stretch of country, through which runs a stream. The cloud forms are impressive; their shapes are carefully observed and majestically rendered.

Signed at the left. Dated, 1890. Length, 22 inches; height, 36 inches.

45

## FRANCIS C. JONES

### Exchanging Confidences

Childhood and old age have come together in mutual confidence. Over their luncheon, in the kitchen, grandsire and grandchild are exchanging experiences. The old man, seated at the left, with his bent figure turned from the light, listens with rapt attention as the baby, perched upon a mound of cushions in its armchair to elevate it to the level of the table, recounts its story, and there is a smile of pride and satisfaction on his withered face. Awarded the Thomas B. Clarke prize at the National Academy of Design in 1885.

Signed at the right. Height, 18 inches; length, 20 inches.

46

## A. H. WYANT

### North Woods

The vapors of early morning curl along the crests of the purple shadowed hills that form the horizon. In the middle distance, at the left, a ruined cabin shows its shattered walls on the further shore of a stream. In the foreground, from the right, cattle approach the water down a hilly track, on which grows a stunted tree.

Signed at the right. Height, 12 inches; length, 16 inches.

47

## LOUIS MOELLER

### Stubborn

In a dusky apartment three old gentlemen have been engaged in argument. Two, who are seated at a table, have apparently outwitted the third, but he is stubborn and refuses to be convinced. He has risen to his feet, and protests, with emphatic gestures, against the conclusions which the others would force upon him. The color scheme is simple, but rich and strong. The drawing of the figures is of remarkable accuracy and decision.

Signed at the right. Height, 18 inches; length, 15 inches.

48

## WINSLOW HOMER

### Watching the Tempest

(Water Color)

The life-boat men, in their uniform of tarpaulins and cork jackets, stand ready to launch their boat at the first summons from the storm-lashed waters, which burst upon the shore with clouds of blinding spray. The people of the vicinity line the bluff above the beach and crowd down upon the strand itself. It is a period of wild excitement and expectation, when humanity feels with deep emotion the deadly tumult and peril of the elements.

Signed at the left. Dated, 1881. Height, 14 inches; length, 20 inches.

49

## WILLIAM M. CHASE

### A Coquette

A portrait study of a comely Dutch girl, of the better class, whose national headdress and costume lend picturesqueness to her natural piquancy of beauty and expressiveness of feature. One of the artist's early successes at the National Academy of Design.

Signed. Height, 20 inches; length, 15 inches.

50

## GEORGE INNESS

### White Mountain Valley

The unusual daring of this canvas is justified by the result secured, for the artist has selected one of those momentary phases of nature difficult to remember. A storm filled sky, with only a touch or so of light, and a distant glint of deep blue, darkens the landscape save where the sun struggles through. Angry clouds follow one another, impelled by strong winds. A mountain rises up majestically to the right, its top hidden in the sky; patches of vapor float across the summit, and the valley has a variety of tints—dark, powerful, and forbidding. A figure in white is in the foreground. Essentially dramatic, the picture fascinates by its weirdness, its rugged force and truth. From the J. Abner Harper sale.

Signed at the right. Height, 20 inches; length, 30 inches.

51

## CHARLES SPRAGUE PEARCE

### Rivalry

Two French peasant girls are seated on the grass in a stubble field, leaning against a stack of grain. One, dressed in black, has her hand to her face in reverie; the other, with a gray shawl over her shoulders, holds in one hand a bunch of poppies, with the other resting on the knee of her comrade. She has a smiling face, and looks coyly at her friend or rival. Wooden sabots are on their feet, and white headdresses surmount their quaint costumes. It is a sunny summer day. A road to the left runs seaward. Stacks of grain are about; a ripening field is to the left with some trees. Notes of the red poppies make spots of color, and a tender sky is over all. It is a country idyl, ably painted in alluring detail, and both figures and landscape are well rendered.

Signed at the left. Height, 32 inches; length, 40 inches.

52

## D. W. TRYON

### The Lighted Village

Nestled in a valley, with a hillside rising high above its roofs and making a horizon along a sky in which a crescent moon is rising, the sheltered village gives token of its existence by the scattered glimmer of its household lights. Looking down from the hillside which makes the foreground, into this obscurity, rendered more obscure by the pale flashes that bespangle it, the mystery of darkness is accentuated in the mind of the spectator. The uncertainty which arises out of such conditions and surroundings has found a singularly happy interpretation at the hands of the artist, who has here carried the charm of suggestiveness to a preëminent degree of force.

Signed at the right. Height, 16 inches; length, 24 inches.

53

## EASTMAN JOHNSON

### The Confab

Two children are seated on a beam in a haymow, dangling their legs and talking to each other. The sun coming in from the top, lights them brilliantly, and makes the background recede into darkness. The straw hat of one has fallen down below, and the little tots are probably discussing the difficulty. One of the faces is turned half away, and is deliciously indicated with infantile grace and beauty. The other little face looks up interestedly. How thoroughly the painter has entered into the spirit of child life, and how he has put himself in sympathy with the children he has limned here, an analysis of this composition will show. It is a veritable masterpiece of character work. From the A. T. Stewart sale.

Signed at the right. Dated, 1877. Height, 22 inches; length, 14 inches.

54

## GEORGE INNESS

### Path through the Florida Pines

Caught here and there by a warm sunlight glow, some pine tree trunks rise up in formal regularity, the foliage luminous in the sun. There is an opening in the grove, through which runs a path to a distant village. A tender blue-and-white sky is given fine atmospheric qualities, which, indeed, are perceptible all through the work. The foreground is in shadow, save for a glint of light on the grass. A wooden bridge spans a little brook, and some figures are just emerging from the shadow to the light. A red roof is seen to the left, through the trees, and a couple of birds are flying through the air. The artist, approaching his subject sympathetically, has rendered the scene in his usual earnest manner, and has invested the landscape with great character. There are unusual qualities of light and air, and the sunlight fairly sparkles.

Signed at the left. Dated, 1894. Height, 42 inches; length, 32 inches.

55

## J. CARROLL BECKWITH

### Vivian

A realization of a splendid type of beautiful young womanhood, with the head in full face, and painted with a free and colorful brush.

Signed. Height, 21 inches; length, 17 inches.

56

## THOMAS P. ANSCHUTZ

### The Ironworkers' Noontime

At the stroke of noon the toilers at forges and furnaces emerge into the cinderous outer precincts of the foundry, for a brief respite from labor, and refreshment against labor yet to come. Utter weariness and the robust strength of abundant manhood are seen in contrast. One young giant stretches his powerful limbs, as if shaking off his chains. Others exhaust their superfluous vitality in a mock battle. Some seek

refreshment in drenching their hot and grimy bodies with water, while others sink listlessly into supine repose. The shadow of a cloudy day rests upon the scene and softens the severity of its naturally harsh outlines and vast and ponderous massiveness, while investing the figures which animate it with a certain seriousness and dignity of color in keeping with the spirit of the subject.

Signed. Height, 17 inches; length, 24 inches.

57

## H. BOLTON JONES

### Near Orange, New Jersey

The course of a meadow brook traverses the landscape towards the foreground at the right. The immediate foreground is a marshy meadow, where rich verdure is diversified in color by tussocks of dead grass. In the middle plane a line of alders and willows shows the foliage of spring against a sunny sky. The freshness and clearness of the season lend to the scene a brisk and breezy brightness, in which the joyous revivification of nature from the torpor of winter is admirably expressed.

Signed at the left. Height, 24 inches; length, 34 inches.

58

## EDWIN A. ABBEY

### Autumn

(Water Color)

Against a background of autumn leaves, in a corner of the woodland, stands a young woman with folded hands. She is clad in a simple dress of grayish yellow, decorated with flowers. About the shoulders is thrown a blue shawl or scarf, and she wears a large black hat with feathers. The expression is wistful, sweet, and full of feeling. The youthful face, half-shadowed by the hat, makes a note against the deep reds of the background, and the lighting of the figure is most skillfully arranged. On the ground in front some red and yellow leaves have fallen. The conception is delightful, and the manipulation of the medium is masterly.

Signed at the right. Dated, 1881. Height, 22 inches; length, 18 inches.

59

## WINSLOW HOMER

### Coast in Winter

A terribly angry sea dashes up against some rocks half-covered with snow, the swirling eddies in the foreground conveying an idea of its force. The surf is thrown high, and the fierceness and dreariness of the rocks present a scene of utter desolation, which the painter has powerfully expressed. There is a yellow-gray sky which enforces the illusion.

Signed at the left. Dated, 1892. Height, 30 inches; length, 48 inches.

60

## GEORGE B. BUTLER

### Bothered

A pestilential buzz-fly has invaded the precincts of the yard sacred as the residence of the watchdog of the stable. Aroused from repose on his couch of blanket and straw, the victim of the annoying intrusion sits up and watches his diminutive tormentor with an expression of mingled astonishment and wrath. The dog's head is raised and his eye follows the movements of the fly, eager to snap it up yet ever baffled by the eccentric movement of its swift winged flight. The drawing of the animal is firm and correct, and the painting, throughout, is characterized by resonant strength of color and a broad and powerful touch.

Signed at the right. Height, 41 inches; length, 31 inches.

61

## GEORGE INNESS

### Nine O'clock

On a pathway leading to a village a single figure walks away from the spectator. Some houses are to the right, while to the left are a group of trees and the tower of a church. A full moon in a luminous

gray-blue sky sheds brilliancy and light over the landscape and road. Though there is the feeling of the night there is no blackness, for the atmospheric qualities of moonlight seem to permeate the entire canvas. The softness and realistic indecision of the foliage against the sky are maintained in a manner characteristic of the master.

Signed at the right. Dated, 1891. Height, 30 inches; length, 45 inches.

62

## C. R. GRANT

### Waiting

Seated by a long low window is a young girl dressed in white. A book lies unread before her; behind her is a guitar, and in front is a spinning wheel. She looks dreamily out of the window across the sands to the sea beyond, and the story may be guessed.

Signed at the left. Dated, 1885. Height, 20 inches; length, 30 inches.

63

## KENYON COX

### A Still Day

Green and breathless midsummer reigns in the landscape. The broad and unruffled expanse of the river in the foreground repeats the placidity of the hot and cloudless sky. An islet, heavily dressed in verdure, breaks the surface of the river towards the right. At the left the distant shores lose themselves in a line of hazy hills along the horizon.

Signed at the right. Dated, 1890. Height, 15 inches; length, 27 inches.

64

## F. DIELMAN

### Tessa

Awakened by the first light of morning, a little girl sits up in bed, her face rosy from sleep. She crosses her hands at her breast as she utters her morning prayer.

Signed at the top. Dated, 1884. Height, 10 inches; length, 8 inches.

65

## ELLIOTT DAINGERFIELD

### Women Working in the Field

The sun is setting in a splendor of crimson and gold behind the wheatfield, nodding with its ripe richness. At the left the distance loses itself in the gloom of evening. Two gleaners are coming out of the wheat. One, the elder, walks wearily, looking neither to the right nor to the left, happy in the completion of her toilsome day, and content with its scanty reward. The other, younger, fairer, and more hopeful, looks back over the wall-like crest of the bearded grain. The color, deep, rich, and strong, is combined in a profoundly tender harmony, and a sincere and poetic sentiment characterizes the work.

Signed at the left. Dated, 1890. Height, 24 inches; length, 34 inches.

66

## GEORGE DE FOREST BRUSH

### Mourning Her Brave

Upon a jutting ledge of a precipitous mountain side the warrior has been laid to rest, with the snow for a winding sheet. Over the body, shrouded in its blanket, the birds of prey already wheel and clamor for the feast, scarcely kept aloof by the presence of the dead man's squaw, who, erect and rigid in the snow upon the slope of the mountain, raises her voice in lamentation for him who is gone. Out of a sky of steel, the tempest comes in bitter blasts that reëcho the wailings of the mourner among the waste places of the craggy wilderness, and add to the horrors of the death which is present the threat of that to come, which rides forth upon the storm.

Signed. Height, 36 inches; length, 26 inches.

67

## WALTER L. PALMER

### January

A keen winter sunrise over snow-covered fields, where drifted masses are brilliantly outlined by the cold beams. In the foreground a stone wall crosses the picture, partially buried by the snow, and at the right a massive tree extends its bare branches against the sky. This picture took the second Hallgarten prize in 1887.

Signed at the left centre. Dated, 1887. Height, 25 inches; length, 36 inches.

68

## WILLIAM A. COFFIN

### After Breakfast

A scene in the billiard room of a country hotel at Grez, near Fontainebleau. Through the large window the roofs of buildings enclosing a courtyard are visible. At the right, an idling painter knocks the ivory balls about the table, while a young lady, seated near the window, looks as idly on. This picture is remarkable for its truth of values and the excellent rendering of the effects of light.

Signed at the left. Height, 13 inches; length, 9 inches.

69

## CHARLES C. CURRAN

### Girl Reading

Gowned in a soft, clinging pink robe, a young woman is seated on a couch by a window, reading a book. Subdued sunlight is filtered through the curtains and shade behind her, illuminating her right side with a warm glow. The cushions against which she leans are of green, and harmonize with her costume, and the figure, attractive in pose and drawing, is enveloped in luminous atmosphere in which the shadows are colorful and transparent. The work is carefully executed, but at the same time is kept broad and suggestive, while the color scheme is harmonious.

Signed at the right. Dated, 1892. Height, 18 inches; length, 26 inches.

70

## ALEXANDER HARRISON

### Marine

Sea and sky are lighted in delicate tints by the reflection of the sunset. Through the faint mist of early evening the moon is rising. A subtle play of color flushes the waves as they roll gently in to spread upon the beach in the foreground in foam-fringed washes. The calm of a peaceful day's end in the sky repeats itself in the languid play of the waves.

Signed at the left. Height, 14 inches; length, 20 inches.

71

## J. BEAUFAIN IRVING

### Washington at the Bedside of Colonel Rahl

Lying propped up in a couch the sick officer, Colonel Rahl, receives the head of the Revolutionary army. General Washington, in full uniform, sits on the edge of the cot and takes Rahl's hand in his own, looking in his face with commiseration. An aid-de-camp stands behind Washington's chair, and an officer helps to hold up the invalid's shoulders as he talks to his chief. A woman at the left is bringing in some medicine, and on a table near her is a decanter of wine. Over the mantle hangs a map ; to the right is a flag and drum. A sentry stands at the door, and a great clock is at the left.

Signed at the right. Height, 20 inches ; length, 26 inches.

72

## M. DE FOREST BOLMER

### Falling Shadows

Silent and peaceful under a tender sky lies a flat stretch of moorland, with gray-green grasses growing in a sandy soil. There is a break in the distance, and glancing over the chasm the last rays of the late afternoon sun strike softly on the hill, gilding it with a warm glow. The sky, too, has caught the radiance of the setting sun, and the clouds are gold tipped, or tinged with the brilliant reds of evening. The feeling of distance is well rendered, for the landscape stretches far away and is lost in the horizon, while the sky seems almost infinite in its space. It is the sort of composition in which this artist delights, and in which he is at his best.

Signed at the right. Height, 24 inches ; length, 36 inches.

73

## C. Y. TURNER

### Gossip in the Lane

In one of the narrow streets of a New England fishing port, three girls are discussing the merits and demerits of a couple of fishermen,

whose figures appear in the distance, passing up the road. One of the gossips has halted on her way to the store. The others have interrupted their domestic duties to join her. Each is a distinct native type, individual in character, and expressive in attitude and movement. Autumn leaves cover the roadway, which, with the figures themselves, is in shadow.

Signed at the right. Dated, 1891. Height, 20 inches; length, 26 inches.

74

## A. H. THAYER

### Roses

A spray of freshly cut roses, painted from nature, in a delicious harmony of pink petals and green leaves against a gray background.

Signed at the right. Height, 12 inches; length, 20 inches.

75

## J. ALDEN WEIR

### Still Life

A study of fruit, fresh plucked and with the twigs and leaves still attached; vigorous in treatment and solid in quality.

Signed. Height, 17 inches; length, 21½ inches.

76

## SAMUEL COLMAN

### Autumn

The rich, colorful effect of an American autumnal woodland is given here with force and sentiment. Under a cloudy sky, with the sun breaking through here and there and catching the yellow grasses, the tree forms half denuded of leaves, stand out with fine effect. Deep reds make telling notes in contrast with the grays of the distance. The autumn season is interpreted with sentiment and truth.

Signed at the left. Height, 20 inches; length, 33 inches.

77

## CHARLES F. ULRICH

### An Amateur Etcher

At a table before the window of a handsomely appointed studio a young woman is seated, drawing the outlines of her design on a copper plate. A screen of tissue paper tempers the light that falls upon the table. At the left another table is covered with acid bottles and studio paraphernalia, and a picture is seen on an easel, against which loose prints and proofs are piled. A statuette and a lamp give additional variety to this collection of objects, which has afforded the artist ample opportunity to display his rare skill in the representation of still life. The figure of the etcher is graceful in outline, substantial in quality, and full of expressiveness in its intentness upon the work. Although all the detail is elaborated to a degree, it is subordinated to this figure, which assumes to the eye its natural importance as the centre of the composition.

Signed at the left. Dated, 1882. Height, 12 inches; length, 15 inches.

78

## GEORGE INNESS

### Showery

A rainy sky, through which straggles some sunshine, is admirably depicted. Patches of blue are seen here and there, and in the distance appears the passing shower. Some trees are to the left and throw a shadow. Sunlight is streaked across the foreground. Between the hills on the horizon and the foreground lies a wide stretch of country diversified by fields and hedges. The different effects of green, and the tints of the fields are subtly and comprehensively rendered.

Signed at the left. Dated, 1894. Height, 20 inches; length, 29 inches.

79

## W. P. W. DANA

### Fishing Boat

A moonlight night off the channel coast of France. In the foreground a two-masted vessel rides a rough sea. Two other boats are seen sailing at the left, and on the right, in the distance, cliffs jut out into the water. The color and handling are strong, and the effect striking in its centralized power.

Signed. Height, 16 inches; length, 22 inches.

80

## PERCY MORAN

### An Old Time Melody

A comely maiden, in the costume of the early part of this century, is seated at a harpsichord, reading a score of music which she holds in her hands. Bright sunlight illumines the room through a curtained window behind her, against which her graceful figure is relieved. The artist has been signally successful in the delicate rendering of details and in the management of the effect of light.

Signed at the right. Dated, 1883. Height, 30 inches; length, 22 inches.

81

## C. MORGAN McILHENNY

### Old Friends

Standing side by side in a field, an old man and an old horse look reflectively at a pool. Both are pretty well worn out. Some trees rise up in the left and the land rolls away to the right, showing a sky that suggests evening, fitting moment in which to depict the scene. The management of the water color medium in this large drawing is a feat by itself, apart from the artistic feeling and the clever composition. This work was awarded the Evans prize at the Water Color Society in 1892, and a medal, in 1893, at the World's Fair.

Signed at the right. Height, 24 inches; length, 33 inches.

82

## CHARLES X. HARRIS

### Colonial Days

In a colonial interior, seated near a fireplace, two men, one of whom is dressed in a blue coat and brass buttons, sit listening to the story of a third, a young officer in uniform, who is intently talking as he leans over a table. A butler holds a bottle between his legs, and bends over in his efforts to extract the cork. A mirror surmounts the chimney-piece, together with a clock and a pair of vases. Reflected in the glass is an old-fashioned sofa on the other side of the room. Upon a chair, at the left, are a hat and a soldier's chapeau. To the right, over some chairs, hangs a portrait of a woman on the wall. It is all remarkably realistic, and every expression is a seriously considered character study, carried out with interesting detail.

Signed at the right. Height, 15 inches; length, 21 inches.

83

## WILLIAM MORRIS HUNT

### Sunlit Woods

A corner in a woodland is represented as catching the sunshine, which illumines the leaves and makes a brilliant play of yellow notes, while it glints over the path that runs across the foreground. Four tall tree trunks stand up in the front of the picture, and at the foot of one is a big rock. A serious, virile study from nature.

Signed at the right. Dated, 1862. Height, 16 inches; length, 12 inches.

84

## WINSLOW HOMER

### The Lookout—All's Well

The head and shoulders of the lookout loom up on the left of the picture. He is a sturdy, bronzed mariner, clad in oilskins and a sou'wester. His gray beard is almost lost in the shadow, and his head is thrown back as he gives his cheery cry, "All's well." Above his head is the bell, catching a touch of moonlight, while some ropes and rigging appear behind the figure. Over the side, the sea and sky merge into each other, and convey an impressive sense of solitude.

Signed at the right. Dated, 1896. Height, 42 inches; length, 30 inches.

85

## GEORGE INNESS

### Sunset in the Old Orchard—Montclair

The last out-of-door work, painted directly from nature, by Mr. Inness, near his studio at Montclair. It is a study of the subtle relations of late spring greens. The subject is an orchard, with a great tree trunk to the right centre. To the left is an old building, one side of which is silhouetted against a brilliant sunlit sky, which fades away into gray tones as it leaves the horizon. An old fence runs through the centre of the composition, and other trees are outlined against the sky. The delicate differences of tint in the greens are rendered with truth and artistic feeling, while the luminous effect of the sky and the light permeating the atmosphere are appreciated at a glance.

Signed at the right. Dated, 1894. Height, 30 inches; length, 45 inches.

86

## WINSLOW HOMER

### The Carnival

Some darkey women are getting a man dressed to take part in the festivities of the carnival. He is arrayed in a coat like Joseph's, of many colors, a patchwork of home manufacture, ablaze in reds and yellows. A lot of pickaninnies stand awed by the importance of the occasion in open-eyed wonder. One old woman, pipe in mouth, sews the stuff together. On the left of the composition there is a gate, and behind, at the right, may be seen a house with tall chimneys. Sunlight falls on the group, producing strong lights and shadows. This work is notable for its fine color, as well as for its delineation of character.

Signed at the right. Dated, 1877. Height, 22 inches; length, 32 inches.

87

## FREDERICK E. CHURCH

### Mediterranean Sea

From an elevated foreground crowned with trees on the right, the eye traverses a perspective on which the sun is setting in mellow splendor, in a quiet sky over a drowsy sea. The ruins of an ancient castle over-

look the sea in the middle distance at the right. At the left, lofty headlands protect the placid harbor, whose spacious expanse is broken by a little islet. The termination of a great civilization, serene in its decay, is typified by the artist with rare poetic skill. It is not only the Mediterranean which he presents to us, but the spirit of its past, when it was the central sea of the known world ; that past which sleeps to-day in its historic ruins, a mere memory of poetry and legend, preserved to the busy world only by the art of the wizards of brush and pen.

Signed. Height, 20 inches ; length, 22 inches.

88

## DOUGLAS VOLK

### Accused of Witchcraft

The cruel superstition of the black days of New England has invaded an humble home to accuse a devoted daughter of a hideous crime, and drag her, from her invalid parent's side, to a doom of torture and ignominious death. The unfortunate girl throws herself before her accusers in an attitude and expression at once of indignant horror and terror, while her father, in a frantic outburst of alarm, warns the intruders off. The grim invaders, marshalled by the vile crone who makes the accusation, survey her with unpitying faces. All of the relentless and inhuman spirit of a time of bigotry and intolerance, is expressed in this harsh and unbending tyranny of armed and powerful superstition, against the weak and defenceless.

Signed. Height, 40 inches ; length, 50 inches.

89

## HOMER MARTIN

### Adirondack Scenery

The view given is across a valley of the Adirondack wilderness, under a curious effect of light, half sun and half shadow. There is a clearing in the immediate foreground ; the middle part of the landscape is in shadow, and the sun illumines the distance before it fades away into a mist of gray and blue. A burst of light is in the sky, and the clouds hang low, half obscuring the hills. It will be noticed that although painted with apparent simplicity, a feeling of remarkable detail is conveyed, and the acres of trees seem each to take on a defined shape and character. The immensity of territory is finely rendered.

Signed at the right. Dated, 1892. Height, 29 inches ; length, 40 inches.

90

## ALFRED KAPPES

### Rent Day

The agent has made his monthly call at the humble habitation of Sambo and Dinah. He sits at the left, while at the right his tenants prepare to dole out their hoarded store. The old woman extracts the coins from her purse, and a doubtful piece of silver is now under examination. The intense interest of the characteristic negro faces finds an effective foil in the calm indifference of the agent's features. The figures are seated upon a bench, under a window, through which the full sunlight is admitted. The effect of light is brilliant, and the technique bold and powerful.

Signed at the left, Dated, 1885. Height, 32 inches; length, 43 inches.

91

## DWIGHT W. TRYON

### The End of Day

Through a field full of rocks a road runs to a farmhouse amid the trees. A gray evening sky is filled with dusky-red clouds, while the setting sun has illuminated those nearest the horizon with brilliant orange and vermilion tints. The undulating character of the country is well rendered, and the simplicity of the landscape only serves to envelop the theme with a feeling of repose.

Signed at the left. Height, 31 inches; length, 46 inches.

92

## WINSLOW HOMER

### The West Wind

On a sand dune overlooking the ocean a woman is standing. The wind, which sends waves and clouds skurrying along, catches her dress, and with one hand she clutches her hat. On sand and water there is felt the irresistible force of the gale, and the leaden sky seems to make more real the fury of the blast. The brilliancy of the white caps and the wild movement of the sea are splendidly portrayed.

Signed at the left. Dated, 1891. Height, 32 inches; length, 46 inches.

## GEORGE INNESS

### Winter Evening

The artist gives a panoramic view of New Jersey country stretching away many miles from the village. There is a building to the right, and a group of pine trees. The anatomy of the landscape is well expressed, and the fields stretch away to distant hills. A sky, brilliant in reds and yellows, takes on its full value, which is enhanced by the soberness of the snow in shadow. Cloud forms, dramatic in form and color, give unusual interest. This magnificent canvas, in all the exhibitions where it has been shown, has been acclaimed as a masterpiece of landscape art.

Signed at the right. Dated, 1887. Height, 32 inches; length, 50 inches.

# SECOND NIGHT'S SALE

WEDNESDAY, FEBRUARY 15, 1899, AT 8 O'CLOCK

AT CHICKERING HALL

94

250.

## F. DE HAVEN

### Sundown

Dark and powerful, dramatic even, the deep, rich purple evening sky causes the tree forms, gilded here and there by the last rays of the sun, to stand out prominently. The scene is a defile through a narrow gorge, where flows a little stream. A reflection or two of the reds are caught in the water, and a few rocks are softly lit by the fading sun. A gleam of light is in the upper sky, opalescent in tone, while over all falls the hush of the hour. Vigorously painted, the work is effective and impressive.

Signed at the left. Dated, 1889. Height, 16 inches; length, 20 inches.

95

180.

## HOMER MARTIN

### Du Clair on the Seine

(Water Color)

A tall poplar rises up at the right of the drawing, and is strongly outlined against a pale, blue-gray sky. In the distance a hill is seen, at the foot of which lies a village of red and white houses, a church spire rising above the town. In the foreground is a bank; and a river flows past to the distant village. The color scheme is very tender in its gray greens, and the whole conveys a sense of having been painted out of doors.

Signed at the left. Dated, 1885. Height, 10 inches; length, 14 inches.

96

## STANLEY MIDDLETON

### Refreshment

A lady in out-door winter costume, is shown at half-length, reading her fortune in the grounds of the cup from which she has been drinking tea.

Signed at the right. Height, 9 inches; length, 7 inches.

97

## J. G. TYLER

### Cloudburst

An infrequent dramatic aspect of the sea is here powerfully depicted. An angry sky, through which some light forces its way, has gathered up its force in clouds and sends its strength down to the disturbed ocean. A wave piles itself up angrily, the spray being blown off by the force of the gale. Only sea and sky are shown, but the composition is full of interest, and has a realism that betokens familiarity with the many moods of the ocean.

Signed at the right. Dated, 1891. Height, 18 inches; length, 22 inches.

98

## W. MERRITT POST

### Breezy Day

An American woodland is given, in autumn aspect of half bare trees, with deep, rich tones of reds, and yellow grasses. A stream runs through the centre, and a sky full of movement and light conveys a fine sense of the time of the year. The drawing of the trees is very competent, the reflections are well expressed, and snap and vim characterize the canvas.

Signed at the left. Height, 10 inches; length, 14 inches.

99

WILLIAM M. CHASE

## The Model

(Pastel)

A study in pastel of a nude model, seated on a plush covered cushion, with her back turned to the spectator and her head slightly inclined towards the right, in which the capacity of the pastel medium for firm and rich treatment of the figure is abundantly illustrated.

Signed. Height, 22 inches; length, 16 inches.

100

C. D. GIBSON

## The Parting

(Black and White)

Standing in an opera box a beautiful young woman and a young man are saying good-by. A more practical couple in the next box are going out with fewer notions of sentiment.

Signed at the left. Height, 16 inches; length, 25 inches.

101

EDWIN A. ABBEY

## Misleading the Enemy

(Black and White)

An illustration of the story of the two women who with drum and fife, behind some bushes, during the Revolutionary war, made the enemy believe a regiment was approaching.

Signed at the left. Height, 15½ inches; length, 11½ inches.

102

## EASTMAN JOHNSON

### Southern Kitchen Interior

The chimney corner of an old farmhouse is given with the realism of surrounding pots and kettles and old-time furniture. An old man sits with his evening pipe, ruminating. A chair is in the corner against a door, and the little nothings so expressively suggestive of home life are scattered about. The artist seizes upon these details so immaterial, yet so characteristic, and renders all faithfully.

Signed at the right. Dated, 1867. Height, 15¾ inches; length, 19¾ inches.

103

## H. BOLTON JONES

### Sandy Shore

The sand dunes, tufted with a sparse growth of wiry grass, extend along the shore, under a burning summer sky. The proximity of the sea is suggested only by the conformation and character of the arid and lonely landscape, which is marked out in broad, strong contrasts of light and shade by the powerful glare of the sun.

Signed. Height, 16 inches; width, 23 inches.

104

## R. SWAIN GIFFORD

### The Mouth of the Sahara

(Water Color)

Great yellow rocks rise out of the sands, at the edge of the desert. A few palm trees grow near a pool of water, and several camels, with their picturesquely costumed Arab riders, make notes of brilliant color. Masses of clouds, portending rain, are banked up at the left, and the general aspect of the picture is truly Oriental.

Signed at the right. Dated, 1875. Height, 9 inches; length, 13 inches.

105

CHARLES HOPKINSON

## A Stiff Northeaster

The effect in this canvas is one of movement, showing the force of sea and wind. A schooner is being driven ahead by a stiff northeaster; the sky is lowering, and the sea angry. It is all very realistic.

Signed at the left. Dated, 1891. Height, 20 inches; length, 12½ inches.

106

D. M. BUNKER

## A Neglected Corner

A cleverly painted and attractive study of a portion of the interior of the studio occupied by the artist during his student years in Paris.

Signed. Height, 14 inches; length, 18 inches.

107

GEORGE W. MAYNARD

## The Sea Witch

(Water Color)

In a beautifully colored sea, pale blue and green, which rolls in combing waves, the form of a lovely woman is seen, half lost in the water which envelops it. She is one of the fabled inhabitants of the deep, and realizes the descriptions of the poets who have made her the theme of their songs. Her head is thrown back on a caressing wave, and the flesh tints are delicate and refined. The sky is in consonance with the general color scheme, the whole forming a harmony of tender color.

Signed at the left. Height, 10 inches; length, 14 inches.

108

JOHN LA FARGE

## An Apple Orchard in Spring

A study of an orchard, in the tenderest tints of bursting young verdure.

Signed. Height, 10 inches; length, 12 inches.

109

## J. FRANCIS MURPHY

### A Sunny Morning

In the foreground, a little stream runs along through a meadow, while some trees, touched by the first frosts, are silhouetted in sober yellow tones against the sky. There are houses in the distance, a glimpse of a village, and a bit of distant water. The sky is clear and sparkling and the sun catches the edge of the clouds. The picture is a beautiful harmony in subdued tints.

Signed at the left. Height, 11½ inches; length, 9 inches.

110

## LOUIS MOELLER

### Amazement

Seated at a table reading a paper, a man is starting back in amazement at some unexpected piece of news. The whole story is told in the face, which is most expressive. Here may be studied Mr. Moeller's remarkable cleverness in painting detail, and his extraordinary capacity for finish without loss of general effect, for the ensemble is broad and comprehensive.

Signed at the right. Height, 17 inches; length, 13 inches.

111

## GEORGE INNESS

### Night

A full moon over groups of trees, a flat pasture field, and a house to the right, dimly lit, convey the time and hour. Candle-light filters through the door and window, showing the presence of the family, but otherwise there is a feeling of loneliness and solitude. To the left a single tree trunk is outlined against the distant sky and foliage. All is sober, quiet, and restful.

Signed at the right. Dated, 1890. Height, 22 inches; length, 27 inches.

112

## FRANK RUSSELL GREEN

### Sweetheart

With youth, grace, charm, and beauty, the young woman here seated in a great wicker chair may well lay claim to the title of sweetheart. She wears a large black hat with feathers, long black mittens, and a gown of white, with a blue sash. Beside her is a tea table, and with one hand at her head she sits in thoughtful pose. The artist has never portrayed greater feminine attractiveness.

Signed at the upper left. Height, 30 inches; length, 20 inches.

113

## EDWIN A. ABBEY

### The Admonition

(Black and White)

In wig and quaint old English costume an aged man gives warning advice to a pert-looking young woman, who comes through a gateway. A gardener, kneeling at the right of the composition, looks up, laughing, as he tosses weeds in a wheelbarrow.

Signed at the left. Dated, 1880. Height, 10 inches; length, 8 inches.

114

## M. R. DIXON

### Into Each Life Some Rain Must Fall

A woman is seated, her head on her hand, holding in her arms another, whose head is thrown on her breast in deep agony. A tragedy is here told in unmistakable language, but with great simplicity. Utter despair, commiseration, love, hopelessness—all are before the spectator. It is a moving work, with the touch of nature that makes the whole world kin.

Signed at the left. Height, 21 inches; length, 17 inches.

115

## GEORGE INNESS

### Goochland

A ruined kiln is seen on the left, and a house on the right is half lost among the trees. The scene is enveloped in an autumnal haze, and is painted in a light key of color.

Signed at the right. Dated, 1884. Height, 18 inches; length, 24 inches.

116

## CHARLES H. MILLER

### The Rainbow

A summer shower is passing across the level landscape. Along a road at the right cattle are being driven by a herdsman, while at the left a rainbow gives token of the changing weather. This typical Long Island landscape, mellow in color and fine in tone, shows the artist in a class of subjects which he loves most to paint.

Signed. Height, 9 inches; length, 12 inches.

117

## D. W. TRYON

### Starlight

Going through a gateway in a stone wall, a flock of sheep are driven by the farmer toward the farm buildings ranged along the horizon. The stars are glimmering in the sky, and the moonlight falls on the white walls of the houses, the backs of the animals, and on the stones in the fence. There are lights in the houses, a friendly glow coming through the windows. The atmosphere is clear and there is crispness in the night air, which is truthfully conveyed, while the artist has invested his composition with genuine poetry.

Signed at the right. Height, 14 inches; length, 20 inches.

118

## A. H. WYANT

### Twilight

The depth and power of the sinking sun are here secured in a low-keyed panel, for the painter has felt, and admirably suggested, that mysterious moment of the day before it utterly yields to night. Naturally, the effect is concentrated upon this last glow, and nearly all the rest is lost in obscurity.

Signed. Height, 10 inches; length, 14 inches.

119

## WINSLOW HOMER

### The Market Scene

A typical harbor scene in the West Indies, with two boats full of negroes, who are making exchanges or sales. This picture is freely painted, and indicated with a broad touch, faithful in every way to nature. The sloop in the right centre towing its small boat, is crowded with figures in motley dress of picturesque colors and rags. One negro, holding on by a hand to the stays, offers something, possibly a lobster, to the occupants of a boat on the left.

Signed at the right. Dated, 1885. Height, 14 inches; length, 20 inches.

120

## HENRY PETERS GRAY

### Origin of Our Flag

The genius of Liberty is shown as a beautiful female figure, half nude, and partially draped with our national ensign. The eagle hovers over her. The rich flesh tints of the figure harmonize with a finely colored background. This was one of the latest of the artist's works, having been exhibited at the National Academy of Design in 1875, little more than a year before his death.

Signed. Height, 12 inches; length, 8 inches.

121

## ROBERT REID

### Landscape

An undulating valley, through which is seen a distant chain of hills, is covered with a rich growth of trees and vegetation. Thin sunlight casts tender shadows, and the dominant notes are pale purple and opalescent hues.

Signed at the right. Height, 15 inches; length, 18 inches.

122

## CLARA McCHESNEY

### Spinning

In a dark, old Dutch interior sits a man at a wheel, spinning. He is in front of a large window, and bends over, intent upon his work. The little details of the room and surroundings are made out vaguely, and all is painted with breadth and richness of color. This picture took the Dodge prize at the National Academy of Design in 1894.

Signed at the right. Height, 20 inches; length, 28 inches.

123

## WINSLOW HOMER

### The Bright Side

A subject from camp life during the war for the Union. At the right a group of negro teamsters are dozing and idling in the sun against the warm side of a tent. A man looks out of the tent door with a cob-pipe in his mouth. Mules and commissariat wagons occupy the middle ground, and in the distance part of the camp is seen under a sunny sky. The figures are admirably individualized in character, strongly drawn, and painted in full force of color. From the Hamilton collection. Exhibited at the Paris Exposition, 1878.

Signed at the left. Dated, 1865. Height, 14 inches; length, 18 inches.

124

## WILLIAM H. LIPPINCOTT

### In Hot Water

A kitchen interior with a little girl seated before a large fireplace, and a negro servant standing opposite her. On the floor between them a live lobster awaits the pot. The little girl has been accelerating the heat of the fire with a bellows. The picture is the interior of the artist's quaint summer studio and home on the island of Nantucket.

Signed at the right. Dated, 1887. Height, 12 inches; length, 15 inches.

125

## H. O. WALKER

### Girl and Kitten

The title is explanatory, and the black little animal against the delicate flesh tones of the young girl is an interesting study in values. There is an attractively drawn hand lightly grasping the cat, and a general harmony through the work.

Signed at the upper left. Dated, 1892. Height, 18 inches; length, 15 inches.

126

## ELIHU VEDDER

### Le Mistral

The strong west wind is blowing with its hot breath over all the country, rich in its garb of midsummer. A cavalier escorts a lady up the steps of a garden terrace, where cypresses make massive patches of shade against the deep blue sky crossed by white clouds. The powerful color of the costumes of the foreground figures, which are those of the fourteenth century, keys that of landscape and sky to a harmonious pitch of intensity.

Signed at the left. Dated, 1867. Height, 10 inches; length, 6 inches.

127

## ROBERT C. MINOR

### Sunset

At the left in the foreground trees which are enriched in color by the gathering shadows are silhouetted against the sky. A lower growth of vegetation crosses the canvas toward the right, and in the immediate foreground a gleam of light is reflected on the surface of a little stream. The poetry of solitude and coming rest is, as is usual with the artist, very tenderly expressed.

Signed. Height, 9 inches; length, 12 inches.

128

## LOUIS MOELLER

### Information

Three men are evidently seeking information, if one may judge from the many tomes that have been consulted and which lie in great confusion about the floor to the right. The scene is a room hung with pictures and showing evidences of taste and education. One of the men with a volume on his knees expounds the question. Another, standing up and leaning on a cane, is evidently disputing the proposition, while a third, whose time to talk has not yet come, sits listening. The expressions are lifelike, of course, but they are further wonderfully descriptive of character. To the right there is a cleverly painted overturned rug, and there is plenty of still life about.

Signed at the left. Height, 18 inches; length, 15 inches.

129

## WINSLOW HOMER

### An Unexpected Catch

(Water Color)

A fisherman in a boat, some distance back on the stream, has cast a fly and caught an unexpected fish, which has darted out after the scarlet bait on the hook. The stream is dark with shadows, broken by sky reflections to the right. The notes of red on fish and fly give telling spots of color.

Signed. Height, 10 inches; length, 20 inches.

130

## GEORGE INNESS

### Coming Storm

In a very low key is represented the approach of a storm of wind and rain, all the sky being of that inky quality that portends atmospheric change. The distant houses stand out white against the sky, a horse in the foreground makes even a more brilliant note, while the greens are most subdued. It is a realistic rendition of a dramatic phase of nature.

Signed at the right. Dated, 1865. Height, 10 inches; length, 14 inches.

131

## HORATIO WALKER

### Landscape and Cattle

(Water Color)

Two heifers are seen standing disconsolately at a gate near a house. One is red, the other black and white, and both are admirably painted. The gray sky suggests wet weather, and the greens show the effect of the moisture. The road leading to the house is swimming in water. The color scheme of grays is consistently maintained throughout the work.

Signed. Height, 15 inches; length, 22 inches.

132

## C. D. GIBSON

### These Young Girls Who Marry Oldish Millionaires

(Black and White)

These young girls who marry oldish millionaires, "Should not," says the caption, "be wandering over the plains with impecunious cowboys, when their husbands are trying to entertain them." The old man and the young girl are here seated in a room.

Signed at the centre. Height, 16 inches; length, 26½ inches.

133

## THEODORE WORES

### Street Scene in Japan

A flight of steps leads up to some buildings at the top. Such streets with steps are not uncommon in hilly countries, and are frequent in Japan. Both sides are lined with dwellings or shops. Every one of the buildings has the queer decorative fronts of this picturesque land. A figure or two lingers about, and the distance is illumined by the sunlight.

Signed at the right. Height, 12 inches; length, 9 inches.

134

## CHILDE HASSAM

### Rainy Day

A Boston street on a rainy day. Street cars and figures animate the scene, in which the atmospheric effect and all the substantial details are excellently rendered.

Signed at the left. Height, 6 inches; length, 8 inches.

135

## SANFORD R. GIFFORD

### Pallanza

A portion of the buildings of the town, and a long stone pier, extend into the lake from the right. Beyond them the Alps make a barrier against the sky. Some of their snowy peaks are lighted by the sun, and the white walls and tile roofs of the houses form a harmony of red and gold, which is reflected in the rippled water. Boats enliven the scene. This picture is justly ranked among the finest effects of atmosphere and sunlight produced by the artist.

Signed at the left. Height, 8 inches; length, 14 inches.

136

## CHARLES SPRAGUE PEARCE

### Meditation

A young nun, seen in profile facing towards the left, is reading over a score of music. Her placid face, pure in outline and fresh in color and expressive of absorbed interest, is framed by her white linen headdress and the black hood of her robe, and given strong relief against a dark background.

Signed. Height, 22 inches; length, 20 inches.

137

## ARTHUR PARTON

### Haying

Half in sunshine, with foreground in strong shadow, is a hayfield. In the centre a wagon stands, upon which the load is thrown. The farm hands are on either side, and the sun touches the backs of the white horses. A great tree stands at the right. The sky is filled with clouds brilliantly white and luminous in the sun.

Signed at the left. Height, 12 inches; length, 16 inches.

138

## D. W. TRYON

### November

The poety of the American autumn is well expressed in this composition, which is delightfully balanced in arrangement and refined in color. A stretch of flat land leads up to a wood through which is seen the light of the sky. There are brown grays, touches of red, and here and there a bit of yellow, all characteristic of the season. The lover of nature will be impressed with the truth of this picture, and the evident close observation displayed. This work secured for the artist the J. W. Ellsworth prize, at the Chicago Art Institute.

Signed at the left. Dated, 1887. Height, 20 inches; length, 31½ inches.

139

## WINSLOW HOMER

### On the Cliffs

(Water Color)

Some children are playing on a bluff overlooking the sea. They pick flowers or stand gazing at the ocean, which is swirling in eddying masses beneath them. There is good action and variety of color, and one feels the stiff sea breeze which is evidently blowing. Far below, a ship is made out vaguely.

Signed at the ~~right~~ left. Dated, ~~1892~~ 1881. Height, 14 inches; length, 20 inches.

140

## CHARLES WARREN STETSON

### Out of Consecrated Ground

The dead man, who has passed away by suicide or under the burden of some crime which deprives him of a title to the rites of christian burial, is being borne to his last resting-place in one of those waste spots where the bodies of the suicide and the murderer are laid away under a ban of ostracism which reaches even to the grave. The sinister significance of the subject is aided by the weird hour and the troubled weather in which the scene occurs. The tragic sadness of an episode of only too common occurrence in the past, and which is not unknown in our own enlightened time, finds powerful and poetic translation at the artist's hand.

Signed. Height, 18 inches; length, 23 inches.

141

## F. W. ROGERS

### Indisposed

A small and melancholy chicken, whose ruffled plumage and attitude of utter dejection amply justify the title.

Signed at the right. Dated, 1882. Height, 9 inches; length, 6 inches.

142

## FRANK FOWLER

### An Arab's Head

The portrait study of an Arabian sheik, with white turban and burnous.

Signed at the left. Height, 7 inches; length, 5 inches.

143

## F. HOPKINSON SMITH

(Water Color)

Blazing white walls tinged with pink, quaint balconies, and red-tiled roofs are represented here in typical Spanish fashion. Some donkeys, driven by a boy, are halted before a doorway. The driver gossips with a neighbor. The sky is turquoise blue, unflecked with any cloud, and there is a fine feeling of sunshine. The work is brushed in with great dexterity.

Signed at the left. Height, 13 inches: length, 24 inches.

144

## ROBERT BLUM

### Toledo Water Carrier

This familiar figure of all Spanish communities is seen at the door of a house, heading his string of donkeys, and serving a maid-servant who has come out with a jar at the wicket gate. The shadows of the surrounding buildings fall upon the foreground, but leave the house wall and the figures in full light, which is rendered with a bold, broad, and certain touch.

Signed at the right. Height, 14 inches; length, 18 inches.

145

## SAMUEL COLMAN

### Southern Italy

(Water Color)

Looking off from a rocky hillside surmounted by a ruined tower, and covered with great, tall trees, there is spread out a classic ideal landscape view with a nearby city full of mediæval castles, campaniles, and towered battlements. The river seen in the foreground wanders back past the city, and winds away to the distant sea. All the land is lying bathed in a golden glow from a rich, colorful sky, warm at the horizon, and streaked here and there by cloud forms. Mountains rise up at the extreme right, and the composition is full of interest.

Signed at the right. Dated, 1882. Height, 17 inches; length, 21 inches.

146

## A. Z. BAKER

### The God of Silence

Two figures, one probably a priest, are before an Aztec god, rudely carved. In front of it a fire burns in a brazier. The walls are decorated in fantastic designs and in crude colors. A skin rug is thrown on the floor to the right and a quaint stand, carved after the likeness of some animal, holds a little faïence figure. The personages are clad simply in blankets, and are invoking the god before them. The conception is novel and historically interesting.

Signed at the left. Dated, 1893. Height, 29 inches; length, 21 inches.

147

## WILLIAM T. SMEDLEY

### Embarrassment

Seated between two rustic beauties, who tease him with mock cajolements, a rural swain realizes the familiar sentiment: "How happy

could I be with either, were t'other dear charmer away!" The scene is the hallway of a country home. The trio, each of whom is a distinct type, are seated on a great, old oaken settee. Beyond an angle of the wall at the right, the matron of the house is seen at work, and the family cat stealthily approaches around the corner.

Signed at the left. Dated, 1883. Height, 16 inches; length, 24 inches.

148

## W. V. BIRNEY

### Dolls' Concert

Having arranged her puppet favorites as an audience, on top of the piano, their little mistress is regaling them with a concert as she practices her exercises.

Signed at the right. Height, 8 inches; length, 11 inches.

149

## WINSLOW HOMER

### Rations

There are hard times in camp. Rations are short and the sutler's shed, under its arbor of pine boughs in the foreground, is the cynosure of many hungry eyes. One campaigner, happy in the possession of funds, is seated on the rude plank table at the sutler's door complacently devouring a huge segment of cheese as a flavor for his hard-tack. Another trooper leans upon a shelf and watches his occupation with a melancholy born of an empty purse and a craving stomach, with nothing but unflavored hard-tack to fall back upon. The humor of the situation is accentuated by the side glance which the lucky enjoyer of extra rations—who is a private soldier—casts upon his neighbor, whose uniform shows him to be an officer a few grades above him in rank. In the background are seen the tent lines of the encampment and the troop horses.

Signed. Height, 18 inches; length, 12 inches.

150

## GEORGE INNESS

### Afternoon Glow, Pompton, N. J.

An unusual composition is given here, with a single tree nearly in the centre. A flat plain runs along to a line of hills, whereon play the golden tints of late afternoon. On the right, the slender trunks of two trees are brilliant in the sunlight. At the left, beyond a clump of trees, is a powerful touch of orange. The foreground, in shadow, is still luminous and rich in color, and there is a fine effect of distance and atmosphere. As usual, the tree forms are well given with synthetic skill, and the character of the country is admirably rendered.

Signed at the right. Dated, 1891. Height, 30 inches; length, 45 inches.

151

## LEON MORAN

### Eel-fishing at Twilight

A twilight scene at Greenport, L. I. Upon a crumbling old wharf in the foreground, which juts into the bay from the right, and at which some dories are moored, boys are catching their shiny prey with the rod and line. In the background the village is seen, with its fishing fleet at anchor. Evening is closing in, and lights already glimmer in the distant windows. Three boys count over their afternoon's catch, while a couple of others still linger in the hope of adding to their spoil.

Signed. Height, 18 inches; length, 32 inches.

152

## CHARLES X. HARRIS

### Gallantry

A cavalier, in a red coat and buff leather boots, riding through a country lane on his white horse, leans forward, as he removes his plumed hat to salute a milkmaid walking in his direction and carrying

two pails. The figures are well drawn, and pushed to a high degree of finish in painting. The horse is a fine animal, represented in the picture with knowledge and skill, and the setting for the episode, with its overarching trees and vista of landscape at the right, is attractive in composition and color. The scarlet coat of the cavalier forms a central note of great brilliancy.

Signed at the left. Height, 13 inches; length, 9¾ inches.

153

## LYELL CARR

### A Ride Home at Sunset

Brother and sister, mounted on a donkey, are returning to the plantation over the newly ploughed cotton fields. A rolling country behind the figures shows, in contrast to the red soil and the ruddy glow of evening, the fresh green of the spring verdure. The figures are types of unconscious rustic picturesqueness.

Signed at the right, and inscribed, Talburt Plantation, 1891.
Height, 26 inches; length, 20 inches.

154

## CHARLES C. CURRAN

### Breezy Day

Upon a grassy slope, over the crown of which is seen a bright sky full of fleeting clouds, two girls are spreading the household linen to bleach. In the foreground one holds a sheet which blows in ripples before her, awaiting the moment when it shall extend itself, ready to be lowered to the ground. The second figure kneels behind her, toward the left, placing a garment on the grass, where others are already spread out. Awarded the third Hallgarten prize at the National Academy of Design in 1888.

Signed at the right. Dated, 1887. Height, 12 inches; length, 18 inches.

155

## GEORGE INNESS

### Rocky Dell

Masses of tree forms are at the left, all in deep shadow; on the right smaller groups of trees gradually recede into the distance, while a rugged pathway, full of rocks, comes down the centre. The picture is half in sunlight, half in shadow, the contrasts being effective. With a feeling of warm yellows on rocks, trees, and in the sky, there is also a careful searching for form. The work is especially interesting, since it is one of the artist's early efforts after leaving the engraver's bench.

Signed. Height, 32 inches; length, 42 inches.

156

## PHILIP B. HAHS

### Lullaby

Seated upon the steps of a rural home, embowered in the summer verdure of a luxuriant garden, a little mother, playing at the more serious duty of her future, soothes her doll to sleep.

Signed at the right. Height, 11½ inches; length, 8 inches.

157

## WILLIAM A. COFFIN

### Sunrise in January

It may be said that this sky is truly American in character, for such brilliant, clean-cut cloud masses and such intense ruddy color are only seen in our clear northern climate when the thermometer is near the zero mark. The cloud masses are lighted by the rising sun, which is just about to show itself above the distant range of hills, and the rifts of clear sky near the horizon appear green by contrast with the intense vermilion glow. The snow on the ground is deep, and newly fallen, for it absorbs the light instead of reflecting it, as would be the case if the snow had melted and frozen again with a smooth and icy crust. In the middle distance, a bit of the frozen surface of the brook reflects the glow of the sky, and forms an effective note of color in the wide

expanse of white. The landscape is enveloped in the half light and mystery of the world's awakening, and the effect is handled with a comprehensive sense of the ensemble. It is broadly painted, and notable for the fine drawing of the trees. In the foreground, where the wind has had a clean sweep over the country, the snow is blown into long drifts.

Signed at the right. Dated, 1896. Height, 30 inches; length, 40 inches.

158

## A. C. HOWLAND

### A Pot Boiler

A page from the artist's New England sketch-book, so prolific in droll and quaint subjects. The title of the picture is derived from the employment of an old woman at the pot in which the family linen is being laundered in the courtyard of the farm.

Signed at the right. Height, 12 inches; length, 18 inches.

159

## WINSLOW HOMER

### Fodder

(Water Color)

The cattle have had dry pasturage, and a farm hand carries them some fresh cornstalks from the field where the harvest of the maize is in progress. As he crosses the parched and weedy meadow with stalwart strides, the cattle, recognizing his approach, gallop joyously to meet him.

Signed at the right. Height, 14 inches; length, 20 inches.

160

## GEORGE INNESS

### End of the Rain

A hot, fierce summer shower has swept over the country, and is breaking away before the close of the afternoon. At the left of the canvas

the brightness of the sunlit sky shows through the dividing masses of sulphurous vapor, which are driving in turbulent flight, but still darkening the dripping earth with their shadow. The storm, while it has spent its force, preserves sufficient power to drench the distance with the last downpour of its accumulated moisture. In the foreground, knee deep in the luxuriant grass of a rich pasture field, a white cow, which has ventured forth from her shelter under the orchard trees in the middle distance, seems to watch the departure of the tempest. The landscape shows the ripe and sumptuous vestment of midsummer enriched and refreshed by the rain, and emerging, strengthened and revived, from the storm with a serene repose which renders the turbulence of the sky more vivid by contrast. The tonality of this canvas is wonderfully beautiful.

Signed at the right. Dated, 1891. Height, 30 inches; length, 45 inches.

161

## LOUIS MOELLER

### Argument

About a table are grouped four workmen, listening with suppressed excitement to the argument of their employer, who, with gray beard and dressed in black, makes an impressive foil to the others. Each face is a study in expression, and all are rendered with rare character searchings. To the smallest detail, nothing has been neglected. The costumes are realistic, and worn easily; the poses are nature itself, while the surroundings give an absolute air of verisimilitude. Not less clever than the faces are the hands, each an expressive study in itself. The disposition of the figures is well managed, the lines being happily arranged, and the eye centring on the central factor—the speaker.

Signed at the right. Height, 18 inches; length, 24 inches.

162

## HOMER MARTIN

### A Brook in France

A lovely transcript of nature depicted with artistic feeling, and showing in its scheme of color the fine qualities of the artist's work.

Signed. Height, 9¼ inches; length, 7¼ inches.

163

## EDWARD KEMBLE

### Temptation

(Black and White)

A little darkey's head comes over a fence, and with longing look he gazes at a watermelon. The "temptation" is obvious at a glance.

Signed at the right. Dated, 1897. Height, 10½ inches; length, 15 inches.

164

## LEONARD OCHTMAN

### Autumn

The interior of an American forest, with the trees splendid in their crimson autumn vestment, and the ground tapestried with fallen leaves.

Signed at the left. Dated, 1889. Height, 16 inches; length, 22 inches.

165

## GEORGE INNESS

### Autumn Silence

Here is a stretch of meadowland, out of which rise several grand old trees, impressive in form and tender in autumnal tints. These are rendered in nebulous shapes, half obscured by the Indian summer haze. A feeling of vastness permeates the composition, and the arrangement of delicate tones is well maintained. There is warmth in the air which, while not that of midsummer, is still grateful, and in this interpretation of the late autumn weather the artist shows himself both veracious in observation and sympathetic in depiction.

Signed at the right. Dated, 1893. Height, 30 inches; length, 45 inches.

166

## CHARLES F. ULRICH

### "Granny"

In a quaint old interior, seated in an archaic green rocking-chair, sits "Granny." The floor is covered with a rag carpet; the walls are whitewashed, and everything is scrupulously clean. In an alcove in the centre is seen an old-fashioned dresser. A blue curtain is hung up over half the opening. A towel, a tin pail, and other accessories are noticeable. The woman dressed in blue with a brown apron and a cap, has her spectacles on and reads. She and her environment are quaint and interesting. The finish is almost microscopic, and the panel should be carefully examined.

Signed at the upper left. Height, 10 inches; length, 12 inches.

167

## M. A. WOOLF

### Little Housekeeper

A little girl is at work in the kitchen, assisting in the preparation of the family meal, with her doll on the floor beside her chair for company.

Signed at the left. Height, 10 inches; length, 6 inches.

168

## WINSLOW HOMER

### Maine Coast

The ruggedness of the Maine shore is given in this canvas with much impressiveness. The composition represents a heavy surf breaking in wild disorder on some dark rocks. The sea is surging with tremendous force; the flying foam, blown by sharp gales, is thrown shoreward, and the impetuous movement of the mighty ocean is presented with striking power. This is one of the artist's finest works, and fully deserves the name of masterpiece.

Signed at the right. Dated, 1896. Height, 30 inches; length, 44 inches.

169

## GEORGE INNESS

### Wood Gatherers

A glade in a woodland contains two figures returning home with a load of fagots. A white house is seen in the distance on the right, and a group of buildings appears at the left, with a low hill behind them. The color scheme is composed of the opalescent grays of early morning, such as the artist delighted in, while the general treatment is simple and broad. Tree forms, suggested rather than made out, but given full value both of mass and color, are effectively rendered, and the darker notes of gnarled trunks outlined against the more tender tones of background are of value in the composition. Here is seen again the wonderful control the painter had of his palette, for, though he has used the strongest tints, the ensemble is blended in an exquisitely delicate harmony.

Signed at the right. Dated, 1891. Height, 30 inches; length, 45 inches.

170

## J. W. CASILEAR

### Sunset

A vista looks across a valley to some distant purple hills, which are silhouetted against an evening sky of pale yellow topped by dramatic leaden clouds tipped with blood-red tints. Here the forms have been carefully studied, while great depth has been given to the receding valley. To the left are some rugged pines showing against the sunset sky.

Signed. Height, 8 inches; length, 13 inches.

171

## DENNIS M. BUNKER

### In Blossom Time

(Water Color)

On the left of this decorative composition stands a young girl looking pensively at her hand, upon which flutters a butterfly. She is dressed

in white, her robe being caught up with a golden girdle. From her shoulders is draped a pale blue scarf, one end of which she holds with her right hand. A fillet binds her golden hair, and her feet are bare. Behind her, in graceful lines, are two young trees in full flower, their blossoms of pink and white telling against a sky streaked with blue and white. Scattered on the ground are white leaves from the blossoms, and in the distance are purple hills. It is a delightful conception, gracefully and skillfully executed.

Signed at the right. Dated, 1882. Height, 22 inches; length, 17 inches.

172

F. D. MILLET

## Lacing Her Sandal

Seen in profile, at full length, and turned toward the right, a charming young Greek girl stands, with her right foot placed upon a stool covered with a leopard skin, repairing the loosened lacings of her sandal.

Signed at the right. Height, 12 inches; length, 8½ inches.

173

F. DE HAVEN

## Autumn Twilight

Through a pathway past an old tree a shepherd drives a flock of sheep. The distance, lit by the departing sun, is warm by contrast with the foreground shadow. A crescent moon is in a luminous sky, which fades into delicate purple tints. The quiet of evening pervades the picture.

Signed at the left. Dated, 1893. Height, 16 inches; length, 20 inches.

174

JOE EVANS

## Landscape

A study of suburban nature, in which artistic expression is given to a simple scene with much dignity and charm.

Signed at the left. Dated, 1885. Height, 24 inches; length, 16 inches.

175

## R. A. BLAKELOCK

### Encampment

Under a storm-laden, turbulent sky is an Indian encampment, the tents catching a burst of sunlight. Beyond is a background of great trees, rich and profound in color, while the distance on the right is illuminated with warm tones from the break in the sky. The loaded pigment is skillfully managed, and conveys a sense of richness.

Signed at the left. Height, 12 inches; length, 20 inches.

176

## JOSEPH DECKER

### The Gluttons

In a great heap of nuts sit two squirrels, gorging themselves with their favorite food. The bright eyes of the little animals sparkle as they make away with their meal, and the action and expressions are excellent. Incidentally, the painting of the nuts is an achievement, for each one is given as a piece of still life, while the mass is unified. The squirrels' winter store, which is gathered in the hollow of a tree, is mingled here and there with an autumn leaf.

Signed at the upper left. Height, 11 inches; length, 17 inches.

177

## GEORGE INNESS

### The Mill Pond

All nature burns in the soft enchantment of the Indian summer. A glory of crimson and gold invests the earth as with a regal mantle, the garish splendor of which is chastened and mellowed by that deceptive haze which hides the frosts and bitter weather of to-morrow, as if such harsh and inclement seasons were never to be. In the charm of this brief and beautiful period of the year, the artist loses himself in a species of dreamy ecstasy, yet without ignoring nature in his indulgence

in the ideal she invokes to his eye. The structure of the trees in the foreground, the solidity of the earth, the limpid and transparent placidity of the mill pond, and the details of the farther shore, resolve themselves, upon analysis, into substantial facts. Even the boat, floating upon the pond, preserves its distinct character without obtruding itself as a special object.

Signed at the right. Dated, 1889. Height, 36 inches; length, 24 inches.

178

GEORGE FULLER

## Early Portrait of the Artist

The virility, the charm, and the sentiment of this painter are all fully in evidence in this canvas, which represents his art at its best period. The portrait is simply conceived, with the face in contrast to a rich, mellow background. Modelled with appreciation of mass and form, there is a sumptuous quality of color rarely obtained. The work is distinctly personal and is a fine example of the individual style of the artist.

Signed. Height, 22 inches; length, 18 inches.

179

D. W. TRYON

## A Dewy Night—Moonrise

The moon has commenced her ascent, on one of those still summer nights, when nature seems to hold her breath for hours together, and when the earth exudes a haze, as if breathing for relief from the oppression of the air. This vapor softens the moon's tranquil brightness, and gives it a mellower color, without depriving it of its diffusive quality. The sky is made luminous by her pervading power, and the darkness of the earth is converted into a vision, in which one may trace the surroundings as in the dim pictures of a dream. In the foreground are a farmhouse, where a lighted window makes a spot of warm color, and a couple of haycocks, defined in broad masses. The distance shows the shapes of some fruit trees in the orchard beyond the farm. Absolute tranquillity is the essential spirit of the scene.

Signed at the right. Height, 20 inches; length, 32 inches.

180

## H. SIDDONS MOWBRAY

### Evening Breeze

A troop of graceful sprites, in delicately tinted and diaphanous draperies, float over a flowery mead upon which still linger traces of the light of fading day. The figures are subtly differentiated in character, and the suggestion of soft and easy movement strikingly conveyed. Just as their draperies repeat the tenderly tinted colors of the early evening sky, the slow cadences of the instruments on which they perform express the languorous rustle of the evening breeze over summer fields and bowers.

Signed at the right. Height, 24 inches; length, 30 inches.

181

## CHARLES H. DAVIS

### The Deepening Shadows

It is the hour when, day being ended, earth awaits, in momentary anticipation, the complete mastery of night. The veil of darkness commences to obscure the final illumination of the sky, and to blend the details of the landscape into a harmoniously indefinite suggestiveness. The scene itself is a masterly construction in two broad and simple planes. From the foreground the moor, covered with herbage which glistens with dew, rises to a ridge in the middle distance, over which appear the roofs of houses, built on the farther slope, and a couple of trees at the right. Beyond this hollow the moor rises again to a high horizon, its monotony broken on the right by the windings of a road. There is no attempt at an embellishment of these simple facts. The charm of the work is in its subtle grasp of that sense of solitude and rest which belongs to such scenes at such an hour.

Signed. Height, 30 inches; length, 45 inches.

182

## J. G. BROWN

### A Merry Air and a Sad Heart

Old age and poverty form a contrasting combination with the light avocation of this poor street musician, whose face mirrors the sentiment

of his soul. Adversity has taught him philosophy, however. Resignation to his lot mingles with the expression of sadness which he turns to the world as an appeal for sympathy and aid. In its pathetic submissiveness of attitude, its imploring earnestness of feature, and its fortunate selection of a type of humanity familiar to all, this picture forms one of the most notable character studies the artist has produced. In color and technique it belongs with the highest efforts of his art.

Signed. Height, 30 inches; length, 22 inches.

183

## CHARLES MELVILLE DEWEY

### Edge of the Forest

A sturdy oak tree, a stately elm, and, behind them, a forest of other trees, form a substantial mass on the left of the canvas. Caught by the last rays of the sun, they are illuminated and make colorful notes amid the surrounding shadows. A streak of green light in the sky and a touch or two of pink give variety to the general effect. The work is full of personal feeling and possesses remarkably fine qualities of color and handling.

Signed at the right. Height, 32 inches; length, 48 inches.

184

## GEORGE INNESS

### A Sunny Autumn Day

Running through the centre of the picture, a row of stately trees is outlined against the sky. In the distance, still another row of trees and a town may be seen—all in brilliant sunlight. The foreground, in dark shadows, makes a strong contrast. There is profundity in the blues of the sky, with again a contrast in the brilliant whiteness of the clouds, which shimmer in the sunlight. A pathway runs along to the left. The whole picture is a series of contrasts—darks against light, lights against dark—and, with the introduction of brilliant autumnal tints of crimson and yellow against the blue and white of the sky, the scheme is further accentuated. Notwithstanding all this, however, no law of harmony has been violated, and there is great refinement and subtlety in the general effect.

Signed at the left. Dated, 1892. Height, 32 inches; length, 42 inches.

185

## A. H. WYANT

### Early Morning

This large composition represents a phase of nature difficult to realize, for the effect is most ephemeral, and its fleeting qualities are only caught by a profound student of nature. A clearing in a woodland carries the spectator's eye over a long stretch of distance, dotted here and there by tree forms, mistily made out in the nebulous light of approaching day. A large tree at the right centre rises up with sturdy dignity, and branches out at the top of the composition. All is kept quiet and subdued, in tones of rich color, and the sky is indicated with a knowledge born of much observation. A red sun struggles out from the clouds. Altogether there is a feeling of solemnity, of the hush preceding the activity of full daylight, a sentiment which the painter has admirably interpreted.

Signed at the right. Height, 37 inches; length, 50 inches.

186

## WINSLOW HOMER

### The Life Line

Stretched across the upper part of the composition is a great cable, attached to which is the boatswain's chair, wherein sits a sturdy seaman, clasping in his strong arms the fainting figure of a shipwrecked woman. Her clinging garments, saturated with the salt water, outline her form, except where they are distended by the force of the gale. The sea breaks and tumbles about in awful turbulence beneath the seaman and his charge as they are being drawn slowly but surely on the life line to the shore. This is a dramatic scene rendered with striking and original force, and it is marked by the best qualities of the famous painter's art. From the collection of the late Catherine Lorillard Wolfe.

Signed at the right. Dated, 1884. Height, 30 inches; length, 44 inches.

# THIRD NIGHT'S SALE

THURSDAY, FEBRUARY 16, 1899, AT 8 O'CLOCK

AT CHICKERING HALL

187

## GEORGE H. SMILLIE

### Low Tide

Here is a study of sandy beach, with rocks and seaweed, beyond which the ocean lies in quiet mood. The sky is filled with clouds, a patch of blue showing at the top, and some sea-gulls are flying about. It is a genuine bit of nature, just in values, and ably rendered, while the colors are harmonious and true.

Signed. Height, 12 inches; width, 16 inches.

188

## WINSLOW HOMER

### The Buccaneers

(Water Color)

Under a group of spreading palm trees half a dozen swashbucklers watch with interest the progress of a naval fight. The dark blue ocean stretches away, and a bright sky makes the greens of the palms tell forcefully. These are wonderfully indicated with great breadth and truth. The figures are only suggested, but they seem full of detail.

Signed at the right. Dated, 1885. Height, 14 inches; length, 20 inches.

189

## ROBERT F. BLOODGOOD

### A Miss is as Good as a Mile

The sportsman has flushed a quail, but his aim has played him false, and the bird takes rapid flight across the foreground. A puff of smoke in the thicket, which closes in the background, indicates the spot from which the unlucky shot was fired.

Signed at the right. Height, 14 inches; length, 21 inches.

190

## WAKEMAN HOLBERTON

### Brook Trout

A study of brook trout, which have been thrown on a grassy bank to await being gathered into the creel. Wild strawberries and violets variegate and brighten the color scheme.

Signed. Height, 12 inches; length, 16 inches.

191

## D. JEROME ELWELL

### Breezy Day

Sunlight and shadow, with clouds of white, in a sky of deep, cerulean blue, produce a varied effect of tones over a landscape of fields and trees. One great, dark clump is in the middle, and shows deep shadows. Others run in lines across the composition, while a yellow field of grain in the distance, receiving the full effect of the sun, blazes out in strong contrast. A fence runs across the foreground. The greens are notably veracious.

Signed at the right. Dated, 1887. Height, 15 inches; length, 27 inches.

192 E. G. Brewster

## CHARLES X. HARRIS

### The Scouts

200

Two horsemen, clad in the sombre brown and gray of the Cromwellian epoch, sit upon their steeds, and look with anxiety over the landscape stretching far in the distance. Both figures and animals are drawn in great detail, and are carried out in a thoroughly conscientious manner. Over all is a breezy sky, indicated with breadth, which contrasts agreeably with the minuteness of the personages. The sunlight shows through the clouds, casting shadows, or lighting the grass and distance. The composition is exceedingly well arranged in harmonious lines.

Signed at the left. Height, 18 inches; length, 12 inches.

193 J. W. Wallers

## WORTHINGTON WHITTREDGE

### Summer Evening

160

Two figures are indicated walking in the shadow of some rocks in a cove. A warm glow is diffused over the sands and rocks, which terminate at the sea. This last is a deep blue, with an occasional white-cap. The impression is well rendered, and the work instantly suggests having been done before nature.

Signed at the left. Dated, 1867. Height, 14½ inches; length, 20½ inches.

194 H. H. Lehman

## LOUIS MOELLER

### News

375

Four men are grouped about a table, while one, an old man, reads from a paper. As in all the work by this artist, there is wonderful character study in the faces, each one of which reflects a different expression. Anticipation, eagerness, amusement, and surprise are all realized with fidelity. A chair to the right, with coats, hats, and papers, is an interesting still-life achievement, while some books to the left are no less skillfully done. The background is a homely interior, with pictures on the walls, a screen, and a bookcase.

Signed at the right. Height, 18 inches; length, 24 inches.

195

## FRANCIS C. JONES

### Won't Play!

The pet of the family is in a sulky mood. The wiles of mama and auntie fail to seduce it into amiability. From its post of vantage in the tall, old chair it defies their united advances with persistent petulance. The scene is the interior of a rich, old wainscoted chamber, and the costumes are those of the Colonial period. The female figures, which are grouped in the centre of the composition, exhibit finely differentiated types of girlish and young matronly beauty.

Signed at the right. Height, 20 inches; length, 26 inches.

196

## GEORGE INNESS

### Pool in the Woods

The poetry of an autumnal wood interior is well rendered in this picture, which represents the tangle and heavy growth of undisturbed nature. Mysterious and vague, the tree forms and foliage gradually disappear in the distance, until they become masses of pale, purple grays. The yellow leaves in the foreground tell against the blues and other tender tints of the cool shadows, while floating on the winding stream is a boat-load of idlers. A sycamore tree is seen near the centre, behind which is a burst of brilliant sunlight.

Signed at the right. Dated, 1872. Height, 22 inches; length, 27 inches.

197

## A. H. WYANT

### The Mountain Road

In the foreground, at the left, a rough road crosses a mountain ridge. Behind it a vast wilderness of many variations of surface stretches away to the horizon. The smoke of brush fires here and there, mingles with the moist vapors of a gray sky threatening showers.

Signed at the left. Height, 12 inches; length, 16 inches.

198

## GEORGE W. MAYNARD

### Mermaid

Lying dreaming on the crest of a wave, one of the fabled beauties of sea lore drifts aimlessly with wind and tide. The legendary tail is gracefully curved, the supple form is only half concealed by the green waters, and the head is thrown back on the arm. Waves about her comb over, reflecting the turquoise of the sky, and the effect is of a lovely summer day. With the mermaid as the object of chief interest, the ocean forms are not less delightfully expressed than those of the woman. The conception is original and the execution spirited.

Signed at the right. Height, 16 inches; length, 20 inches.

199

## GEORGE INNESS

### Moonlight

With a dark sky, and the moon shining in its full strength, the artist has, nevertheless, secured in his tree forms a fine sense of atmosphere and mysterious vagueness. One rather feels the masses than sees them—the highest sort of art, by the way; for with a fine display of reserve power, there is suggestion rather than reality, and the abstract is always more fascinating than the concrete in pictorial work. The picture, though low in key, shows no traces of black.

Signed at the right. Dated, 1890. Height, 22 inches; length, 36 inches.

200

## J. G. TYLER

### First American Shipwreck

A curiously ancient craft, battered and beaten by the gales, drifts helplessly in the trough of the sea. Her mainmast has carried away and her foremast is a wreck. The gaudily painted stern, carved fantastically, and her high sides, form a good mark for the breaking waves. The rigging is all a-tangle, and one fanciful colored sail still holds. The crew is in a commotion on the deck, while the sea piles up and breaks over the ship. Above is a lowering sky kept simple to give prominence to the disaster that is taking place.

Signed at the right. Height, 17 inches; length, 24 inches.

201

## HOMER MARTIN

### Headwaters of the Hudson

Out of its mountain fastnesses, the great stream breaks its way, making a silvery gleam amid the glowing richness of the frost-touched wilderness. The mountain ranges rise behind it, tier on tier, until they lose their loftiest outlines in the clouds already heavy with portents of winter blasts and torrents. Through the clouds which part sullenly, as if reluctant to give passage to its genial warmth, the sunlight makes fitful gleams on the escarpments of the hills. The shadows of the sky lie darkly on the foreground, which is a broken country diversified with timber. The redeeming trait of a wild and savage scene is suggested by the artist in the thread of water, emerging from its stony cradle spot, to enter on its long and beneficent journey toward the haunts of men.

Signed at the right. Dated, 1869. Height, 20 inches; length, 32 inches.

202

## BRUCE CRANE

### The Water Gate

In the valley of the Brandywine, in Pennsylvania, the artist has chosen a sunny day to paint an old Dutch mill. The afternoon light illuminates the whitewashed side of the house, and the landscape is enriched with warm color.

Signed and dated, 1898. Height, 18 inches; width, 16 inches.

203

## WINSLOW HOMER

### Rise to a Fly

(Water Color)

A splendid sunfish, half out of the water, is snapping at a gaudy trout fly, regardless of the deadly hook which lurks beneath it. The fish is wild with greed. The fisherman sits in a canoe in the background, holding the rod whose cast has lured the voracious victim to its destruction.

Signed at the left. Height, ~~14 inches; length, 20 inches.~~ 20 × 11 3/4.

204

## THOMAS W. WOOD

### His Own Doctor

The patient is an aged negro, who, to judge by his forlorn aspect, has a serious case to grapple with. He has risen from his rocking-chair to prepare a prescription for himself. A bandage swathes his jaws, and a bedquilt is carefully pinned at his throat so that he may be protected from the insidious and malignant influence of a draught of air, while he is undergoing the operations of those remedies prepared according to the pharmacopœia. The scene is an interior with characteristic surroundings.

Signed at the left. Dated, 1878. Height, 20 inches; length, 14 inches.

205

## R. A. BLAKELOCK

### Entrance of the Forest

From a rocky dell, through which a stream trickles, there opens up a vista of woodland brilliant in the late afternoon sun. A yellow brilliancy of distance enhances the depth of the foreground, and the warm glow of the sky is admirable in tone.

Signed. Height, 16 inches; length, 24 inches.

206

## WILLIAM T. SMEDLEY

### Sight Seeing

(Black and White)

An old man and woman, country folk, stand gazing aimlessly about. The poses are characteristic. The woman holds an umbrella and reticule. The man clasps his hands behind his back.

Signed at the left. Dated, 1894. Height, 18 inches; length, 11½ inches.

207

WILLIAM M. CHASE

## A Stone Yard

A picturesque corner of the Brooklyn Navy Yard, vividly realistic in its open-air effect.

Signed. Height, 7 inches; length, 10 inches.

208

GEORGE W. BRENNEMAN

## Relics

A venerable antiquary, himself a relic of almost as remote a past as some of the objects before him, is examining the treasured curiosities of his collection.

Signed at the upper right. Height, 7½ inches; length, 10½ inches.

209

SAMUEL COLMAN

## Valley in Mexico

Great hills rise up to tall peaks from the meadow lands of a valley, in which is seen a great architectural pile, enclosed with walls. It is partly lit by the sun, which gilds the yellow grasses of the flat lands which border the river. A boat and barge float on the stream. The foreground is in deep shadow. There are some trees in the right centre, and the sky is broken by alternate light and shade of brilliant southern tints.

Signed at the right. Height, 10 inches; length, 18 inches.

210

## WINSLOW HOMER

### To the Rescue

A life saving station man is rushing across the beach with a coil of rope, about to toss it to some unfortunate. Breaking on the shore, a great crashing wave throws up a mass of spray which wets two women who watch the scene. Behind the foaming water is a leaden sky. The composition gives a forceful impression of the terrific forces of nature, and is admirably painted.

Signed at the left. Height, 24 inches ; length, 32 inches.

211

## GEORGE INNESS

### Old Homestead—Medfield

Characteristically American, the scene here represents a group of farm buildings with rigid, insistent lines of architecture, not without picturesqueness. All those in the middle distance are lit with a warm glow, while a mass of shadow covers the foreground, where some cattle graze. A group of trees is seen on the left, through which glimpses of sky are visible.

Signed at the right. Dated, 1866. Height, 22 inches ; length, 30 inches.

212

## LOUIS MOELLER

### Hello!

The omnipresent telephone makes its way into art in this composition, which represents the business man in his office with his face to the instrument. The surroundings pertain to business life—a desk, a safe, the chairs, and all the accompaniments of the office are here, and the man is intent on his conversation. His pose is characteristic as he leans forward listening. It is one of the artist's most truthful studies, wherein a hundred objects are admirably rendered.

Signed at the right. Height, 16 inches ; length, 12 inches.

213

## WILLIAM M. CHASE

### Prospect Park

A portion of one of the terraces and steps of the beautiful Brooklyn park, under a midsummer effect of sunlight, rendered with great skill in painting and much truth of observation.

Signed. Height, 7 inches; length, 10 inches.

214

## CHARLES C. CURRAN

### Wading in the Lily Pond

Two country girls are seen in a pond, amid a growth of majestic lilies that rear their heads above the tideless pool. One, at the right, is about to reach for a lily which she approaches, feeling her way along the bottom of the pond with cautious steps. At the left the second girl smells a flower which she has just plucked. The suggested movement of these figures is extremely forcible Reeds and dense shrubbery give the scene a background suggestive of seclusion.

Signed at the right. Dated, 1890. Height, 12 inches; length, 20 inches.

215

## WILLIAM H. BEARD

### Eavesdropper

Through a window the interior of a tavern is seen. Pothouse politicians are arguing fiercely within, and at the window one, who has been dining with a friend, leans over the table to impart a weighty secret to his companion with drunken gravity. All the characters represented are monkeys, but in human attire, and with human action. Clinging to the pent-house roof over the window a monkey, who might be a mischievous boy, is listening to the conversation, and spying out the secrets of the two at the window.

Signed at the right. Dated, 1878. Height, 15 inches; length, 12 inches.

216

## HOMER MARTIN

### Wild Cherry Trees

A beautiful bit of virile landscape painting, refined in color and individual in style and treatment.

Signed. Height, 7 inches; length, 8 inches.

217

## CHARLES C. CURRAN

### A Happy Family

Among the haystacks, some of which have been pulled down for fodder, the barnyard fowl rove in quest of food, while a cow, bedded in fragrant comfort under a half-demolished rick, chews her cud in placid contentment. At the right a stalwart farm-hand, clad in blue homespun, with heavy boots and a felt cap, crosses the yard bearing a pitchfork on his shoulder. Truth of detail and fidelity to nature show this picture to be an actual study of the scene, made upon the spot.

Signed at the right. Dated, 1891. Height, 9 inches; length, 12 inches.

218

## CHARLES H. DAVIS

### Nightfall

The last flush of the day has faded from the sky, which still preserves a remnant of lingering light. This light, too feeble to communicate any illumination, leaves the moorland in deep shadow, which creeps across it like a sombre mist. Only the chill waters of a little rill at the left relieve the shadowy foreground by a faint reflection of the darkening zenith, and spare the lonely scene a sense of gloom.

Signed. Height, 12 inches; length, 18 inches.

219

## FREDERICK A. BRIDGMAN

### The Cadi's Escort at Rest

Two Arab cavaliers squat on the pavement of a courtyard waiting for their master to complete his business within. One holds a horse by the bridle. The sirocco is blowing, and their white burnouses flutter in the wind. A strong expression of the brilliancy of tropical sunlight and the movement of the breeze.

Signed at the left. Dated, 1881. Height, 14 inches; length, 21 inches.

220

## WINSLOW HOMER

### Rowing Homeward

(Water Color)

Under an evening sky in which is seen a red sun, ruddy in the purple mist, some sailors are rowing a boat, while one man steers. The water reflects the pale greens of the upper sky and is quiet, save for a ripple here and there. The sentiment of evening is finely expressed and broadly rendered.

Signed at the left. Dated, 1890. Height, 13½ inches; length, 19½ inches.

221

## GEORGE INNESS

### The Glow

Two figures in a field sit among the grasses, their caps illumined by flecks of light. The sinking sun takes on a brilliant red, and diffuses its rosy light on the landscape. A valuable dark note is made by a small tree which appears in silhouette. The difficulties of securing luminosity with red pigment are better known to the artist than to the layman, but there is no doubt of the success of the results attained here.

Signed at the right. Dated, 1886. Height, 12 inches; length, 18 inches.

222

## EDWIN H. BLASHFIELD

### Music

Seated at the right, on the marble garden seat of an Italian palace courtyard, a young girl plays upon a lute. At the left, two figures are seen, watching and listening over the high back of the long terrace bench. The costumes are of the seventeenth century. The verdure of a garden shows in the background over a carved marble wall, and beside the musician in the foreground is a large and massive classical vase. This beautiful decorative composition was shown at the National Academy exhibition in 1882.

Signed. Height, 19½ inches; length, 44 inches.

223

## CHARLES MELVILLE DEWEY

### Along the Shore

The level land extends, at the left, in a waste of salt meadow, traversed by waterways and diversified by pools. At the right an inlet indents the shore, and a road leads along it towards some fishermen's houses which are seen in the middle distance. Boats are on the water, whose expanse is varied by distant projecting points and shores. The effect is bright and cheerful, in the broad light of a sun high in the heavens.

Signed at the right. Height, 24 inches; length, 36 inches.

224

## LEO MOELLER

### A Patriot of Valley Forge

Leaning on his musket, a young soldier of the Revolution stands looking up at the starlit sky. The ground is covered with snow; a frozen stream and a hillside covered with underbrush are in the distance. Another soldier paces up and down in the background, and there is a sentiment of dreariness. The young man has his hands clasped and has an expression of devout resolution on his face.

Signed at the left. Height, 22 inches; length, 18 inches.

225

## A. H. WYANT

### Any Man's Land

With singular force and weird conception, the artist has rendered a wild, bleak stretch of Adirondack country so as to make a veritable tragedy of the scene. A dramatic sky, with swirling clouds driven hither and yon; astonishing and unexpected effects of sunlight and shadow; everywhere, strangeness and desolation. All these combine to produce remarkable results. It is a composition that fascinates and lingers in the memory.

Signed. Height, 18 inches; length, 30 inches.

226

## WILLIAM T. DANNAT

### A Smuggler

A character study of one of the hardy contrabandists who operate on the frontier of France and Spain. It is painted with simplicity and decision of touch, and is excellent in color quality.

Signed at the upper right. Height, 13½ inches; length, 10 inches.

227

## H. A. FERGUSON

### Mt. Lafayette and Franconia Valley

Great mountains stretching up to the clouds, purple and violet under a brilliant sky, top the teeming valley below full of life and human activity. Red farmhouses in full sunlight, a distant village, and a smiling landscape are all rendered in great detail. To the right a tree form is outlined against the delicate tints of the mountain, while rocks and long grasses give interest to the foreground.

Signed at the left. Height, 15 inches; length, 25 inches.

228

## C. D. GIBSON

### Men Must Work

A number of lonely women wandering listlessly on the beach, bewail the fact that the city holds the sterner sex in its commercial grasp and that they are thus deserted. A sketch at the upper right hand corner of the drawing shows a clerk at his ledger, and explains the situation.

Signed at the left centre. Height, 16 inches; length, 29 inches.

229

## J. FRANCIS MURPHY

### Woods in Autumn

From a foreground, where bare saplings relieve the stony ground at the left, some houses are seen in the middle distance, with rising ground behind them. The period is early autumn, and the landscape and sky have that cool purity of pearly gray tints which accompanies the season of early frosts.

Signed at the left. Height, 16 inches; length, 24 inches.

230

## WINSLOW HOMER

### Visit to the Mistress

In a low-toned interior stands a lady, while three negro women are talking to her. One of these holds a child, and a third, an old mammy, is seated before the fireplace. The artist has depicted the peculiarities of the black race, in clothes, movement, and manners. The central figure of the darkey by the door is full of expression, and all maintain a respectful demeanor before the mistress of the house.

Signed. Height, 18 inches; length, 24 inches.

231

## GEORGE INNESS

### Twilight

The expiring fires of the day are smouldering among cloud banks, whose forms have the brooding heaviness of midsummer heat. The marshlands, which reach away from the foreground to the horizon, are growing dusky with the extending shade. The sluggish waters of the winding creek are yet slightly flushed by the reflection of the sky, and the leafy bulk of a clump of trees in the middle distance makes a massive landmark on the background of crimsoned cloud. In the profound and pervading calm, the wild ducks on the water float fearless of intrusion or peril.

Signed at the left. Dated, 1876. Height, 16 inches; length, 24 inches.

232

## HORACE BONHAM

### The Issue of the Cockpit

A group of excited men, leaning on a rail or on each other's shoulders, who gaze earnestly below them, occupy the foreground. One does not need to be told that some exciting sort of sport is in progress, for each face reflects the emotions of its owner. The gentleman, the barroom hanger-on, the workman, all sorts and conditions of men—there are more than a dozen of them, including some negroes—are impelled by a common cause, and the issue for the moment is the one supreme thing in the world. Every figure is a study; every face is carefully analyzed and painted in great detail, and the types show remarkable observation. The time is about the middle fifties, perhaps, and the composition is a veritable bit of history of a certain phase of American life, by a painter whose work should be better known.

Signed at the upper right. Height, 16 inches; length, 27 inches.

233

## ARTHUR PARTON

### Summer Clouds

Two figures wend their way over a heath, through a path lined with great rocks. A splendidly colored sky, however, is the most striking feature of the composition. This is full of luminosity, and conveys an idea of great space.

Signed at the left. Height, 18 inches; length, 26 inches.

234

## GILBERT GAUL

### Wounded—to the Rear

A night attack is raging on the outer line of battle, where the troops have lain upon their arms. The flash of musketry lights and warms the cold, pale brightness diffused by the winter moon over the snowy earth. A young officer, wounded perhaps to the death, is being assisted to the rear by one of his men. The stricken man hangs almost helplessly upon his strong supporter. The soldier, as he drags his commander's failing feet along, still clutches his musket and listens to the noise of the conflict which is raging behind him, and which he is eager to rejoin. Duty and humanity have overcome in him the ardor of battle, without depriving it of that fascination to which all soldiers, once they have had their baptism of fire, succumb.

Signed at the right. Height, 18 inches; length, 30 inches.

235

## CARLETON WIGGINS

### Harvest Moon

The moon rises in a sky lightly veiled by the hot haze of summer, in which a flush of daylight still reflects itself. In the foreground, at the centre and the right, three cows are grouped at rest. In the middle distance at the left other cattle graze. The landscape

exhibits the close observation and sympathetic skill of the artist in his happiest vein, while he displays his power as an animal painter in the cattle, which give to the picture a sense of life in keeping with its spirit of pastoral poetry. The color is mellow, and the atmospheric effect is delicately rendered.

Signed at the left. Height, 20 inches; length, 32 inches.

236

## H. SIDDONS MOWBRAY

### The Last Favorite

A newcomer has been introduced into the harem. She sits alone, embarrassed and uneasy, in the foreground, at the left, while her three predecessors criticise her from the divan along the wall which forms the background. There is a marked contrast between the gayety and richness of their garb and the modesty of her own costume, but it is likely that it will not be long before she outdoes them in the richness of her finery.

Signed at the right. Dated, 1886. Height, 10 inches; length, 13 inches.

237

## GEORGE H. SMILLIE

### Landscape, Easthampton

In the middle distance are the houses, mills, and barns of a picturesque Long Island town. Sheep graze in the pastures of the foreground, and the sea is seen in the distance. The sky is filled with grey clouds. The color is agreeable and the execution free and broad.

Signed at the left. Dated, 1883. Height, 20 inches; length, 26 inches.

238

## L. C. TIFFANY

### View on the Hudson

From a hillside, covered with a luxuriant growth of pine forest, one looks down the broad stream, its banks lit by a warm sunlight glow. White sails dot the river, while the far distant hills take on a tender tint of blue.

Signed at the left. Height, 7½ inches; length, 16 inches.

239

## WINSLOW HOMER

### Camp-fire

Deep in the wilderness the fisherman has made his camp, near a convenient trout stream. Beneath a storm-uprooted cedar, whose sturdy branches support it from falling prone upon the ground, he has built his hut of saplings, with open front, walled with bark stripped from the trees. Under this shelter his guide lies, sleeping soundly, after a weary day, on a bed of aromatic pine needles cut green from their branches. The sportsman, relieving his servitor from the watch, sits with his back against the improvised cabin. The gloom and loneliness of the place and hour have set him thinking, and the face the camp-fire lights is serious and pensive. The fire blazes in front of the hut, sending up a stream of sparks like fiery serpents, and rolling from its fresh logs the smoke that protects the camp from insect pests. All around is the mysterious obscurity of the primeval forest, that obscurity and mystery which provide the spice of the true sportsman's life.

Signed at the right. Height, 24 inches; length, 40 inches.

240

## GEORGE INNESS

### September Afternoon

An intense blue sky, banked with clouds, shimmers above a landscape rich to repletion with the ripeness of a splendid summer. The opulent profusion of which nature is susceptible under fortunate conditions of fertility and weather, here finds full expression. In the foreground, where natural richness of tint is enhanced by the shadow which deepens it, weeds and wild flowers make a play of varied color. The trees in the middle distance are sumptuous in their full dress of foliage. At the right, a flash of sunlight on a white house wall deepens and intensifies the color effect. Like the music of an organ, the scene makes a vast and powerful harmony, and out of its imperial magnificence of construction and completion, communicates the sensuous luxury of the season it typifies as by a necromantic spell.

Signed at the right. Dated, 1887. Height, 36 inches; length, 24 inches.

241

## HENRY R. POORE

### Baying Hounds

A pack of hounds have lost the scent of their quarry at the crossing of a water course in marshy ground. After the manner of their kind they signify the interruption to their chase with uplifted heads and eloquent throats. The dogs are shown at nearly full length, and are close and characteristic studies of living originals. Each has a distinct individuality, and is a spirited type of its kind. This picture received the second Hallgarten prize at the National Academy of Design in 1888.

Signed at the right. Height, 30 inches; length, 33 inches.

242

## W. L. SONNTAG

### A Sunlit Valley

A great pond in the foreground of this picture leads up to a bank, on the left of which is a group of trees. Rocks loom up from a field to the right, and the distance ends in a high sky line. Cattle graze in the fields; a man is at a nearby fence, and clouds are reflected in the water.

Signed at the left. Dated, 1884. Height, 16 inches; length, 24 inches.

243

## FRANCIS MILLER

### A Local Freight Caboose

It is the custom, on certain local trains on Western railroads, to provide passenger transit on freight trains, by allowing the use of the rough caboose car to such travellers as may have occasion to pass from one station to another, and are willing or compelled to accept this rude form of conveyance. The local freight caboose is the parlor car of the rural poor, and comes as near to the third class carriage of European roads as our railway systems know. The artist shows us the interior of one of these conveyances. Independent of its interest as an episode of American life, the picture represents an ingenious and original mind on the part of the painter, and is executed with a technical excellence of a high order.

Signed. Height, 18 inches; length, 26 inches.

244

## R. A. BLAKELOCK

### Moonlight

The moon is up over a quiet sea ; its reflections, shimmering over the water, are broken by a pile of rocks. A cloud flits across the sky, and the rich color for which the painter is noted is apparent throughout the work, which is full of feeling.

Signed at the right. Height, 8 inches ; length, 6 inches.

245

## GEORGE INNESS

### Autumn Tints at Tenafly

A cedar tree, deep and rich in its greens, is overrun by brilliant red clematis. Both appear against a sombre blue sky, full of depth, and diversified by a few white clouds. The work is in the nature of an impression, and is powerfully suggested.

Signed at the right. Dated, 1880. Height, 14 inches ; length, 12 inches.

246

## THOMAS W. DEWING

### A Garden

A marble garden bench crosses the canvas. Seated upon it, at the left, a young woman in a flowered robe touches the strings of a lyre. Reclining at full length on the bench at the right, another blows a drowsy strain upon a pipe. A white peacock stands in the grass-bed in the foreground, in which some poppies and melons grow, and the upper portions of the sails of vessels show over the top of the garden seat. A languorous and listless atmosphere pervades the scene, in keeping with the lassitude of attitude and expression in the figures.

Signed at the left. Dated, 1883. Height, 16 inches ; length, 24 inches.

247

WALTER CLARK

## Sunset

A golden sunset is fading out in the sky. A slumbrous haze rests over the landscape, reducing its details to large and effective masses. The foreground shows, in the dim light, a grassy bank rising towards the left from a pool of water. The middle ground is occupied by trees.

Signed at the right. Dated, 1888. Height, 30 inches; length, 45 inches.

248

WILLIAM M. CHASE

## Girl in Costume

A picture of the head and shoulders of a young girl in Japanese dress. The face is full of a tender expression as it looks directly out of the canvas. The flesh tones are harmonious, and the modelling is simple yet effective.

Signed at the upper left. Height, 15½ inches; length, 24 inches.

249

F. E. CHURCH

## In the Tropics

One of the favorite compositions of this artist, the scene here is of a distant snow-clad peak of a South American mountain, which rises up with stately form and is caught by the sunlight. The color changes lower down the mountain as the clouds which cross it send a turquoise reflection. Below it lies a lake, and through the centre is a gorge with rocks covered with verdure on either side. The sky is beginning to take on twilight tones, and there are glints of sunlight here and there.

Signed at the upper left. Height, 12 inches; length, 18 inches.

250

## GEORGE INNESS

### New England Valley

A great stretch of country is depicted in this composition, the varied phases of which are very interesting. From an eminence where a figure walks, to the left, are successive fields with cattle, woodland, farmhouses, and a bold promontory. There is a windy sky with piled up clouds, and the landscape is partly in sunlight and partly in shadow. A yellow tree is seen on the left, and the season is the early autumn when the leaves are just beginning to turn.

Signed at the left. Dated, 1878. Height, 30 inches; length, 45 inches.

251

## CHARLES F. ULRICH

### The Glassblowers

Seated along each side of a long table, a double row of workmen manipulate their vitreous material into various shapes at the flame of miniature gas furnaces. Their faces are illumined by the conflicting lights of the gas jets and of an unseen window, and the contrast of rich and cool color is finely expressed. The mechanical accessories of the craft are rendered with the utmost fidelity, and each figure presents a distinct and individual character. The color is powerful, rich, and harmonious, and the execution, while carried to a high degree of finish, is so admirably subordinated to the higher pictorial quality of the subject, that the suggestion of breadth and simplicity in the totality of the picture is not impaired. The artist painted this picture from the actual scene in New York city. It was first exhibited at the National Academy of Design in 1883, and was shown at the Salon of 1885, evoking flattering notices from the Paris art critics.

Signed at the upper right. Dated, 1883.
Height, 18 inches; length, 23 inches.

252

## D. W. TRYON

### Autumn

The spectator looks across a fallow field, and over trees to a blue distance. To the right, a group of young oaks and saplings have taken on dark rich reds ; to the left, bare branches are softly outlined against the sky, bits of autumn foliage here and there making vibrant notes. The arrangement is graceful, and is heightened by a brilliant burst of light along the horizon, breaking out from a leaden sky. This streak of yellow light runs along the entire length of the composition. Some rocks are seen here and there, with long grasses and weeds. All is sober and toneful, and the color is agreeably subdued.

Signed at the right. Height, 20 inches ; length, 30 inches.

253

## E. C. TARBELL

### Amethyst

The curious lighting of this study is most interesting. With the face in shadow, the neck, shoulders, and side of the head are bathed in a warm illumination from a light placed behind the figure. The young woman has her head inclined forward, her hands on her breast, and wears a white dress with a touch here and there of darker tints.

Signed at the left. Height, 18 inches ; length, 24 inches.

254

## WILLIAM A. COFFIN

### Choppy Sea

The water is tinged with yellow, somewhat as it is in the English Channel in the shallow places, and the waves inshore are made short and choppy by the fitful, gusty winds. Off in the distance there is a point of land, with its sandy beach lit up by the sunshine which breaks through the clouds, and a rift in the sky shows a patch of blue.

Signed at the right. Height, 14 inches ; length, 14 inches.

255

## CHARLES C. CURRAN

### Corner in a Barnyard

Leaning over the rails of a barnyard, a man is looking at a horse, which is under a straw-thatched shelter roof. In the yard are some chickens and a calf. A typical American country scene.

Signed at the left. Height, 9 inches; length, 12 inches.

256

## H. W. RANGER

### Forenoon

In a grayish atmosphere of half sunlight a little farmhouse is ensconced among some delicately drawn trees. Its bright note of red is harmoniously blended with the landscape tones, and the distance is tenderly felt. In the foreground are some long grasses coming up from a little pool which has gathered from a small stream flowing from the left. It is an atmospheric achievement of delicate and sensitive beauty that is unusually successful.

Signed at the left. Dated, 1892. Height, 12 inches; length, 16 inches.

257

## RICHARD CREIFELDS

### Absorbed

An old gentleman is engaged in the solution of a problem at chess. His entire attention is engaged by the task.

Signed at the upper left. Height, 6 inches; length, 8 inches.

258

## ELLIOTT DAINGERFIELD

### Moonlight

Here is a cabin in a morass on a moonlight night, wherein the full moon makes a brilliant spot in the sky. A big cauldron is burning on the left and on the right a man climbs to a bird-cot. Everything is kept low in key.

Signed at the right. Height, 20 inches; length, 30 inches.

259

## F. DIELMAN

### Puritan Wedding

A young man and woman, the former clad in the sober gray costume of the period, the latter in white satin, stand together plighting their troth. He holds her hand and looks fearlessly to the front. Her modest glance is to one side. There is a nice harmony of color, for the two figures and the background are in simple tones of gray and brown. To the left is the edge of a window; to the right, on the table, is a piece of faïence.

Signed at the right. Height, 24 inches; length, 40 inches.

260

## GEORGE INNESS

### Gray, Lowery Day

It is a rainy day in midsummer. Clouds, swollen with moisture, obscure the sky. In the humid air, the motionless landscape awaits the fusillade of the next shower. The whole scene is saturated with moisture, from the gray heavens to the land, cut up by water courses, on whose banks dense thickets make verdant walls. The oppressive sultriness that accompanies these days when lowering storms suffocate the breeze, broods in the painted canvas with a power that communicates itself to the senses through the eye. The composition is in large masses, admirably balanced, and is of a simple but powerful organic form.

Signed. Dated, 1877. Height, 16 inches; length, 24 inches.

261

## THOMAS SULLY

### Portrait of a Man

A luminous head of a man of thirty, with sandy hair, brushed in with certainty and directness. A blue coat with brass buttons, an old-fashioned high stock and collar, compose the costume. Time has mellowed the tones, and given richness to the quality of the color.

Signed at upper left with the initials "T. S."

Height, 19½ inches; length, 13¾ inches.

262

## SAMUEL WALDO

### Portrait of a Lady

This interesting and well-painted head of a woman seems to have been put on canvas only yesterday, so fresh is the color and so brilliant is the tone. The face, turned almost directly to the spectator, is somewhat florid, and is beautifully modelled. About the neck is a ruff, and the dress is black. The flesh tones are very luminous.

Height, 20 inches; length, 16 inches.

263

## HENRY G. DEARTH

### Evening

In the mystic glimmer of the lingering twilight, the landscape is seen as through a veil. Across a broad plain in the foreground, the eye travels to a gap in the hills, in which a flash of firelight makes a spot of brightness. At the left a farmhouse is visible, and the moon is rising dim and feeble of radiance, in a clouded and hazy sky.

Signed at the right. Height, 24 inches; length, 45 inches.

264

## CARLTON T. CHAPMAN

### The Lighthouse

The scene is a ledge of rocks, whereon stands a lighthouse. The time is night, and the powerful illumination of the signal throws its brilliancy over the waters. The breaking waves catch the reflections, and on the sea, which stretches out in the distance, a ship looms up faintly.

Signed at the left. Height, 14 inches; length, 22 inches.

265

## EASTMAN JOHNSON

### The Pension Agent

The scene is in a farmhouse, in the humble room which serves at once for kitchen, family meeting place, and bedroom for the crippled son, whose bed is seen on the right, with his musket and other military equipments hanging over it on the wall. The pension agent sits at the window in the centre. At the left are the father and the mother of the mutilated soldier, who himself stands on the right, supported on a crutch, detailing to the agent the circumstances by which he received his injury. The old house dog watches him as he speaks. His young sister, pausing in her work of apple paring, listens with a pained and awe-stricken face; and even the poor serving woman of the farm turns her head from the duties of the moment, to hear again the story of her young master's sacrifice of himself upon the altar of his country. It was by this at once touching, dramatic, and thoroughly national composition that the artist scored one of the signal triumphs of his career. From the George I. Seney sale.

Signed at the right. Dated, 1867. Height, 24 inches; length, 36 inches.

266

## GEORGE INNESS

### Harvest Moon

The time is early evening, and in a dark but rich-toned sky the green-yellow moon is just above the horizon. Upon a stretch of meadow land it sheds a warm glow, which catches the grasses and softly dif-

fuses its light over all. A group of farmhouses is seen on the left, while on the right some stately elms rise above the other tree growth and are silhouetted against the sky. In the foreground is a pool, which reflects the pale green blues of the heavens. Thin films of smoke are wafted from the chimneys of the houses, indicating that the fires are lighted for the evening meal. The figure of a woman is introduced in the foreground, and in the distance the yellow light of the moon illumines the hills and far away houses. The hush of evening falls upon the world, and the aspect of the landscape suggests repose and quietude.

Signed at the left. Dated, 1891. Height, 30 inches; length, 45 inches.

267

## LOUIS MOELLER

### Puzzled

An aged professor, who has been grappling with some abstruse geographical problem, pauses in his work at a loss for a solution. Upon the floor at his feet is the ancient book of voyages whose romantic statements he has been endeavoring to reconcile with the fixed facts of the modern terrestrial globe. He holds the calipers with which he has been measuring in one hand, and passes the other through his long and bushy hair. The expression of his face is that of perfectly helpless indecision. The picture is rich in detail of the most accurate execution, which does not, however, detract from its breadth of effect. It is one of the master works of this well-known artist.

Signed at the right. Height, 16 inches; length, 12 inches.

268

## LEONARD OCHTMAN

### Moonlight Shadows

At the left, in the middle distance, a group of buildings is massively defined against the sky. On the right the wall of a house is seen through trees. A road winds out of the foreground across a turfy plain into the distance. The moon is behind the spectator, and the light falls softly on the landscape. Stars are twinkling in the sky, and a gleam of yellow lamplight in one of the house windows makes a minor note, contrasting with the pale, silvery sheen.

Signed at the left. Height, 24 inches; length, 36 inches.

269

## WINSLOW HOMER

### Perils of the Sea

(Water Color)

The entire community of a coast settlement has turned out to watch a wreck off shore. On a pier in the foreground two women stand in attitudes expressive of intense and anxious attention. Below the pier, on the beach, many figures crowd, with all eyes bent upon the raging of the wintry surf. At the left a part of a summer cottage is seen.

Signed at the right. Dated, 1881. Height, 14 inches; length, 20 inches.

270

## JOHN LA FARGE

### Autumn

Two stately tree trunks stand boldly out from a grove. Slender branches are vaguely seen in the distance, covered with a delicate green that has already felt the touch of frost. A stream is indistinctly shown, with some blue hills far away. There is a warm, yellow, Indian summer sky, and a feeling of haziness over all. The note is just, and the sentiment of the season is admirably suggested.

Signed. Height, 9 inches; length, 13 inches.

271

## RICHARD PAULI

### Harvesting

Across a field filled with shocks of grain, farmhouses and outbuildings are seen in the distance, silhouetted against the gray sky. A few poplars stand out prominently, and piled-up clouds are broken here and there with a burst of sunlight, which makes a strong note of brilliancy in the centre of the upper part of the composition. This sunlight illumines the stubble in the middle foreground, the immediate foreground being in shadow. The scene is characteristically rural, and is expressed with rare sympathy and truth.

Signed at the right. Height, 32 inches; length, 48 inches.

272

## J. G. BROWN

### Watching the Train

A familiar episode, seen almost every day from a car window, is represented here in Mr. Brown's inimitable manner. Seven children, perched upon a rail fence, are looking at the passing train. The expressions are characteristic—a smile here, a serious face there—the child mind being carefully reflected. The sun glints their faces or lights their hair and dress, and the attitudes in their naturalness outdo the snap shot of the camera. Behind is a red farmhouse with trees. The composition is well balanced.

Signed at the right. Dated, 1881. Height, 28 inches; length, 44 inches.

273

## D. W. TRYON

### Winter Evening

Cold and bleak, a snow-covered field lies under a gray evening sky, enlivened only by the yellow light of the setting sun. A forest on the right, denuded of its leaves, lets some of the light filter through the branches, and on the horizon may be seen a line of dark hills. A fine quality of atmosphere characterizes the landscape, and the sky, with its well-composed masses, is agreeable in color and fine in effect.

Signed at the left. Height, 20 inches; length, 32 inches.

274

## GEORGE FULLER

### A Romany Girl

This charming figure is seen in half-length, looking out of the canvas, with her body turned towards the right. Her olive-tinted face, framed with long locks of raven hair, exhibits an expression of suddenly aroused interest. She wears a rustic hat, decorated with a spray of wild flowers, and the waist and sleeves of a garment of coarse linen show above her bodice. The dim vista of a shadowy forest provides a background for her figure.

Signed at the right. Height, 28 inches; length, 24 inches.

275

## THOMAS ALLEN

### Maplehurst at Noon

A New England pastoral landscape is seen in the glow of midsummer. The luxuriant vegetation is in its full richness of verdant leafage, and a herd of Jersey cattle seek shelter from the oppressive heat of midday in the grateful shade of a meadow grove. The landscape is a delightful study of greens, extremely realistic in character, yet full of the poetry of nature. This picture was shown in the National Academy of Design in 1879, and attracted great attention.

Signed. Height, 29 inches; length, 42 inches.

276

## GEORGE INNESS

### The Clouded Sun

A tranquil scene expressed with deep poetic sentiment. A valley stretches off to low, distant hills, and from the foreground a stone wall runs towards a farmhouse. On the right are several trees and outbuildings with some cattle, and on the left are a few houses. A figure of a woman is vaguely indicated, and some crows are dotted in to the right. The color is in subdued yellows, very beautiful in tint and very subtle in gradations. Pale sunshine is spread over the middle distance, where a river is seen winding its way through the country, and soft enveloping atmosphere gives subtle delicacy to the composition.

Signed at the right. Dated, 1891. Height, 30 inches; length, 45 inches.

277

## WINSLOW HOMER

### The Gale

The figure of a fisherwoman standing firmly planted on the rocks is silhouetted against a dreary black sky. At her feet the sea breaks and is churned up in a great mass of foam through which, in places, the tops of the rocks are seen in naked ruggedness. Enormous billows

pile themselves up, and the force of the storm is further seen in the swirl of the woman's garments as they are tossed about. The composition is quite unique ; the arrangement of light and shade unusual, while the whole conception is of remarkable power and interest. This picture received a medal at the World's Fair in 1893.

Signed at the right. Dated. Height, 32 inches ; length, 48 inches.

278

## H. BOLTON JONES

### Springtime

From a marshy meadow, where one looks across a level stretch of fields, there is seen a row of trees, tender and delicate in their dainty greens. The foliage is not yet dense enough to conceal their structure, which is well expressed and drawn with understanding. A line of blue hills is faintly seen in the distance. In the foreground, tall, yellow reeds catch the sunlight, and the wild cabbage is brilliant in its greens. The details are given with fidelity to nature while the general effect is broad and satisfying. White, fleecy clouds, in a pale blue sky, are in harmony with the atmospheric conditions of the vernal season.

Signed. Height, 36 inches ; length, 64 inches.

279

## WILLIAM L. PICKNELL

### The Road to Concarneau

A broad, white road bakes in the sun, in its straight course over one of those spacious Breton plains whose scattering and stunted vegetation indicates the proximity of the sea. A peasant drives a cart along in the direction of the town. The heat of the earth responds to that of the sky, both burning in the fervor of midsummer noon. The blue sky is remarkably luminous and atmospheric. This picture won for the artist his first recognition at the Salon—an Honorable Mention in the year 1880, and was highly praised by the Paris press.

Signed at the right. Dated, 1880. Height, 40 inches ; length, 80 inches.

# FOURTH NIGHT'S SALE

FRIDAY, FEBRUARY 17, 1899, AT 8 O'CLOCK

AT CHICKERING HALL

225 ~ L. N. Lawrence

280

## JOSEPH DECKER

### A Bachelor

Seated on his hind legs in a solitary corner of a woodland, a little squirrel munches a nut selected from a goodly store scattered about the ground. Evidences of a feast are about him, in broken shells cast aside. He does not seem to mind his loneliness, and his bright eye is alert for any danger. The painting of both animal and still-life is very cleverly executed, and the harmony of color is well preserved. The scheme is in grays and browns.

Signed at the right. Height, 14 inches; length, 21 inches.

185 ~ Mrs. T. Robinson

281

## LOUIS MOELLER

### Connoisseurs

2 men

Two men, one of them with a print in his hands, are seated before a picture. A pile of engravings is thrown carelessly on the floor on the left, while at the right on the mantel is a statue and some bric-à-brac. A bookcase, a table, and a screen compose the rest of the furniture. The attitudes of the men are natural and easy; the intense look of interest, scarcely seen in the faces, is made evident in the poses, and, it is hardly necessary to add, no detail has been slighted.

Signed at the right. Height, 8 inches; length, 10 inches.

282

## LEONARD OCHTMAN

### October

The interior of a forest, with the trees splendid in their crimson autumn vestment, and the ground tapestried with fallen leaves.

Signed at the left. Dated, 1889. Height, 12 inches; length, 16 inches.

283

## ARTHUR PARTON

### Passing Shower

A shallow stream, which occupies the foreground, is darkened by the shadow of the clouds shifting across the sky. The landscape on the farther shore is brightened by sunlight at the right, and loses itself in shade at the left, where the shower is passing away. The midsummer tints are warm and rich.

Signed at the right. Height, 18 inches; length, 30 inches.

284

## WINSLOW HOMER

### Danger

(Water Color)

Two fisherwomen trudge along the rocks, unmindful of the gale, to give warning of a ship, to the left, laboring heavily and obviously in trouble. Their faces are set in determination, and their skirts are blown by the terrific wind which piles up the sea against the shore. The sky is dark and fierce looking, in effective contrast to the brilliancy of the white breakers, which dash furiously on the shore.

Signed at the right. Dated, 1887. Height, 14 inches; length, 20 inches.

285

## GEORGE INNESS

### Italian Landscape

An old ruin to the left, the top of which is brightened by the late afternoon sun, is outlined against a low-toned sky. Some shepherds and their flocks are in the foreground, and a plain stretches away in the distance. An early moon is in the sky, and a few straggling buildings are scattered over the country. The tone of the canvas is warm and rich, and the general aspect is extremely agreeable. This picture was painted about 1875.

Signed at the left. Height, 10 inches; length, 14 inches.

286

## EDWIN A. ABBEY

### An Ode to Spring

(Pen and Ink)

A quaintly garbed man in doublet and cloak, great collar, and sugar-loaf hat, finds himself surprised at the apparition of a lightly clad maiden floating along as she plays upon a harp, presumably singing the charms of spring.

Signed at the right. Height, 14 inches; length, 11½ inches.

287

## C. D. GIBSON

### New Leaf

An old gentleman stands talking to a young woman. Two women are on the right. The caption informs us that the young woman's New Year resolution is "to do to others as she would have others do to her." Hence, she has quit speaking to the Grigsby girls.

Signed at the left. Height, 20 inches; length, 21½ inches.

288

## RALPH A. BLAKELOCK

### Near Cloverdale

Twilight descends, curtaining a sky still pulsating with the glimmer of sunset. Trees are massed in the left foreground, and a line of dusky verdure marks the line of a water course, a range of hills showing on the horizon beyond.

Signed at the left. Height, 12 inches; length, 18 inches.

289

## JOSEPH DECKER

### The Orphan

A study of a white calf, in full sunlight, standing in a pasture field, in an attitude of suddenly aroused attention. The treatment of light is extremely skillful, and the delicate color of the young animal, in full illumination, is searchingly studied and subtly rendered.

Signed at the left. Dated, 1891. Height, 14 inches; length, 17 inches.

290

## WILLIAM M. CHASE

### Weary

Seated on a sumptuous chair, her feet on a great red velvet cushion, a young woman in black reclines against the back, half asleep. A Japanese screen behind her makes a decorative background, and to the right is seen bric-à-brac, including brass pots and kettles and a great samovar. A fine rug is on the floor, and an orange cushion is on her left. This is one of those colorful compositions that Mr. Chase paints so well, and the figure is delightfully drawn.

Signed. Height, 9½ inches; length, 12½ inches.

291

## CARLETON WIGGINS

### White Cow

A study of a white cow, seen nearly in profile and turned towards the right, but with her gaze straight to the spectator. The subject is painted with a bold and solid brush, against a landscape low in tone and rich in color.

Signed at the left. Height, 12 inches; length, 17 inches.

292

## HENRY R. POORE

### March Hillside

Sheep are seeking scanty provender on a hillside still marked with patches of snow. The chill atmosphere of early spring is excellently expressed.

Signed at the right. Height, 12 inches; length, 15 inches.

293

## WILLIAM HART

### Twilight

A serious study of the evening sky seen under a poetic effect. Delicately modelled cloud forms, catching the last of the sunlight, are drawn with knowledge and close observation of nature. The tints are tender yellows, grays, and blues, mingled harmoniously, and the landscape stretches away to a purple distance. From the William Hart sale, after the death of the artist.

Signed. Height, 9 inches; length, 11 inches.

294

## EDWIN A. ABBEY

### A Farmer's Daughter

(Drawing in Sepia)

A country girl with her milk pail, stands by a half open gate, looking enviously at some of the fashionable world driving past with a trap and pair.

Signed at the left. Dated, 1877. Height, 13½ inches; length, 10 inches.

295

## WILLIAM T. RICHARDS

### Marine

(Water Color)

Some rocks, bold and jagged, run down from the right of the picture to the water's edge. Against them the water swirls and breaks. The light from the sky dances on the surface of the sea, leaving a broad band of paler color. Sea birds fly close to the land, and the picture is painted in quiet, grayish tints.

Signed. Height, 10 inches; length, 15¾ inches.

296

## ALBERT HERTER

### Japanese Interior

(Water Color)

A dainty little Japanese maid sits in the corner of an Oriental room, the picture of comfort. A bright red robe is thrown over a white undergarment, and her hands are in a curious muff decorated with a brilliant green and red fowl. Some flowers are painted on the screen behind her, and a little basket in front contains some china. The color scheme is marked by variety and harmony of tint.

Signed at the upper left. Dated, 1893.

Height, 10½ inches; length, 6½ inches.

297

## GEORGE INNESS

### Passing Shower

A rain cloud is passing over a stretch of country darkened by the clouds overhead. The movement of the sky is powerfully expressed, and the sweep of shadow over the earth is finely portrayed. The scene is an open country, variegated with brush and trees, and with a farmhouse in the middle distance.

Signed at the right. Dated, 1865. Height, 9 inches; length, 14 inches.

298

## J. H. DOLPH

### Cat and Kittens

A sympathetic interpreter of the feline race, this artist instinctively catches his subjects at the most interesting moments. The present example represents a familiar group of three little kittens tumbling about and rolling over the mother, who looks at them with maternal pride, but is ready, nevertheless, to administer a blow of her paw when they have overstepped the mark in roughness. The snapping, alert eyes of the kittens, their easy motion, and unconscious grace are admirably rendered.

Signed at the left. Height, 13 inches; length, 18 inches.

299

## H. HUMPHREY MOORE

### A Moorish Guard

Standing on a staircase, with a rich Oriental rug covering the stone steps, a Moorish soldier, gorgeously costumed, holds in his right hand a long gun inlaid with mother-of-pearl. His left hand rests easily on his sword, and his dark, swarthy face looks out at the spectator.

Behind him are some pillars, and a wall with many colored tiles. All the elaborate detail of Eastern decoration is carefully worked out; the costume of the soldier, in its numberless folds and wrappings, being most remarkable. It is the sort of subject that this artist's master, Fortuny, delighted in, and he here gives evidence in every touch of no less loving enthusiasm.

Signed at the right. Height, 20 inches; length, 12 inches.

300

## H. BOLTON JONES

### Head of a Brook

Nature in her serenest midsummer aspect is the artist's theme in this picture. Across the foreground lie the level waters of an unruffled stream. The shore is rich in grass and sedge, shaded in the middle distance by a group of trees, with their reflection giving variety to the placid water. The bright and tender sky shows banks of cloud, suggestive of slowly gathering showers.

Signed at the left. Height, 16 inches; length, 26 inches.

301

## HENRY ALEXANDER

### The Capmaker

The capmaker sits at the lofty window of an old mansion which has been converted into a workshop, busy at a sewing machine. The composition includes many mechanical accessories, all carefully and truthfully rendered. The subject was painted from nature, in a room in New York.

Signed at the left. Dated, 1884. Height, 22 inches; length, 18 inches.

302

## HENRY P. SMITH

### The Oaks—Late Afternoon

To the right a large, sturdy oak stands out boldly from a group of similar trees, all well drawn and forcibly painted. The middle distance is in strong sunlight, which gilds the trunks and the rocky ground, while a dark shadow is over the foreground. A warm sky is heightened in its luminosity by the depth of the greens.

Signed at the left. Height, 18 inches; length, 28 inches.

303

## WALTER SHIRLAW

### Cronies

A reminiscence of the artist's student days in Munich. Outside a brewery door the dogs of three students await their masters, who are clinking their glasses within. A strong study in warm browns and grays.

Signed at the right. Height, 12 inches; length, 16 inches.

304

## WILLIAM M. HUNT

### Apple Blossoms

The artist has made here a serious study of the ever decorative apple blossoms, which have been painted against a dark background, bringing out with peculiar brilliancy the white of the flowers.

Signed at the right. Height, 12 inches; length, 8 inches.

305

## H. W. WATROUS

### Day-dreams

A gentleman of the last century, sleekly elegant in his suit of silk and satin, smokes his pipe and drinks his dram, seated in pleasant reverie in his chamber. A successful experiment in light notes of color with delicate and polished execution.

Signed at the right. Height, 10 inches; length, 8 inches.

306

## J. F. KENSETT

### Storm on the Coast

A savage surf is beating on the shore, and wasting its fury on the rocks and cliff at the left, while a sombre and tumultuous sea extends to a lurid horizon. Vessels are scudding for safety over the angry waters, whose gloom is enhanced by the blackness of a storm which is rising in the sky, and will soon blot out the daylight.

From the J. F. Kensett sale, after the death of the artist.
Height, 10 inches; length, 18 inches.

307

## F. W. FREER

### Morning

Seated upon a couch in her bower, a Greek maiden, in the dawning of womanhood, burns incense to the goddess Aurora. The picture is a harmony of subdued tints warmed by the flush of morning.

Signed at the left. Dated, 1885. Height, 14 inches; length, 10 inches.

308

F. M. BOGGS

## On the Coast of France

From the right, in the middle distance, the sea wall of one of the Channel ports crosses towards the left and ends in a jutting point of rocks. House roofs and a church tower are seen beyond the wall. A turbulent sea sweeps from the foreground and breaks in spray against the shore, and the sky is veiled by storm clouds driven by the blast.

Signed at the left. Height, 15 inches; length, 21½ inches.

309

CHARLES X. HARRIS

## Italian Quarter, New York

In one of the picturesque courtyards found in the tenement section of New York, where the lower order of Italians congregate, rag-pickers and washerwomen are at work. A variety of detail is rendered with care and truth, and the gay colors of the coarse dresses of the women make bright notes in the quiet setting of the picture.

Signed at the left. Dated, 1884. Height, 8 inches; length, 10 inches.

310

WINSLOW HOMER

## Under a Palm Tree

(Water Color)

A bright-eyed mulatto girl, in gaily colored dress, stands leaning against a palm tree. Her hands are folded, and she has a scarf about her head and throat. Evidently a belle, she appears to be keeping an appointment. Behind her are tropical plants, which make an effective background.

Signed at the left. Dated, 1886. Height, ~~20 inches~~; length, ~~14 inches~~.

12 x 15

311

## GEORGE INNESS

### The Sun

The light is centred in a splendid glow of color around the setting sun, leaving the landscape in shadow and the foreground in the mystery of almost complete gloom. Trees at the right and left of the foreground make sombre masses against the darkening sky.

Signed. Dated, 1886. Height, 12 inches; length, 16 inches.

312

## WILL H. LOW

### 'Neath Apple Boughs

The orchard is gay in its flowering livery of spring. Through the blossoming branch-work, the sun dapples the ground with golden gleams. Fair and delicate in her beauty as the flowers that embower her, a maiden is about to enter a pool of pellucid water in the foreground. Her figure is seen erect, graceful in pose, and classical in the purity of its outlines. The color is a tender harmony of half tones, and the modelling of the flesh is firm and finished.

Signed at the right. Dated, 1888. Height, 24 inches; length, 12 inches.

313

## D. W. TRYON

### Newport at Night

Amid the atmospheric darkness of a summer night, the lamps and electric lights of the summer city, which occupies the middle distance, flash like jewels. The harbor in the foreground shows the yachting fleet at its anchorage. A remarkable harmony of color is shown in delicate gradations of richness, and the movement of clouds in the sky and lights reflected in the water lend spirit to the scene.

Signed. Height, 12 inches; length, 16 inches.

314

## J. B. BRISTOL

### New England Scenery

The view is from the hills skirting the shores of Maine. The valley spreads out towards the ocean, which, quiet under a soft summer sky, is dotted with vessels. The greens are harmonious, with much depth of color, and the arrangement is on lines favored by this artist.

Signed at the left. Height, 14¼ inches; length, 22½ inches.

315

## GEORGE DE FOREST BRUSH

### An Aztec Sculptor

His tawny figure is seen, seated on a rug, in profile, against the gray stone of the temple wall, which he is enriching with emblems with his mallet and chisel. His right arm is encircled by a bracelet of hammered gold, and his clothing consists of a jaguar skin, yellow leggings, and deerskin moccasins. His expression is one of intense absorption in his work, and the rythmically regular movement of his figure is admirably expressed.

Signed at upper right. Dated, 1887. Height, 12 inches; length, 23½ inches.

316

## HORACE W. ROBBINS

### Mountain and Valley

From a level foreground, shaded by a scattered growth of trees, a wooded ridge ascends in verdant undulations. Beyond it are the craggy heights of a mountain chain. A noonday sun lights the landscape and marks it out in large masses, which are rendered with great precision of touch and fine feeling of color.

Signed. Height, 12 inches; length, 20 inches.

317

## THOMAS MORAN

### Vera Cruz

A view of the Venice of the Caribbean Sea at sunrise. The city, with its castellated custom-house and other buildings, is seen at the left. Craft of all sizes and descriptions animate the harbor. The sky is bright with the sparkling splendor of a tropical sunrise, whose tints lend variety to the water and give an aërial lightness to the white-walled edifices on the shore.

Signed at the right. Dated, 1883. Height, 20 inches; length, 30 inches.

318

## DOUGLAS VOLK

### Puritan Maiden

Leaning against the tree, whose shade has sheltered them upon many a tryst, she watches the departure of her lover, whose recent presence is indicated by his receding footprints in the snow. The landscape stretches away in wastes of snow under a sad sky, and the picture is pervaded by the sentiment of parting and regret. Upon its exhibition at the National Academy of Design, in 1881, this picture had appended to it the quotation: "The snows must melt, the trees bud and roses bloom, ere he will come again."

Signed at the left. Height, 30 inches; length, 24 inches.

319

## WILLIAM H. LIPPINCOTT

### Garden in June

A study of a garden and poultry yard bright with fresh spring vegetation, and enlivened by domestic fowl.

Signed at the right. Dated, 1882. Height, 10½ inches; length, 14 inches.

320

## WINSLOW HOMER

### Sea on the Bar

(Water Color)

A breezy sky and sea, with surf piling up, and green water heavily moving. In the foreground is a sandbar on which the water surges, and, in the distance, a bit of shore dark under a gray sky. A small sail-boat labors stolidly, and the swirling clouds fly along, impelled by strong winds. A veritable bit of nature, realistically indicated.

Signed at the left. Dated, 1887. Height, 14½ inches; length, 21½ inches.

321

## WORTHINGTON WHITTREDGE

### Home by the Sea

The weather-beaten buildings of the old farm, sheltered from the tempests by the weather-beaten trees, are seen at the left. A road leads past the farm and down to the shore. The view, taken from an elevated and rocky foreground, shows the beach, with a line of breakers fringing it with foam, and the sea, with many vessels passing to and fro. At the right a rocky headland juts into the sea.

Signed at the left. Height, 14 inches; length, 22 inches.

322

## J. ALDEN WEIR

### Roses

A study of pale-tinted roses, of a simple and harmonious color scheme and forcible execution.

Signed at the left. Dated, 1883. Height, 23 inches; length, 15 inches.

323

## E. L. HENRY

### The Canal Lock

Stopping for a moment to chat, a farmer and his wife have halted their horse and wagon on the road in front of a country store. On the steps are some typical loungers. Behind is a stretch of country with a canal winding off to the distance, and in front is the lock. Each face and figure is a study of character. Even the horse and wagon are in every way typical. The artist has lingered with loving care over each bit of detail, and the general effect is unified.

Signed at the left. Dated, 1894. Height, 8 inches; length, 10 inches.

324

## H. BOLTON JONES

### The Lily Pond

Fresh and sparkling in spring greens, the banks on either side of a stream stand out with brilliant emerald tints. Trees on the right are reflected in the water, where float innumerable lily pads. A village is in the distance, the white houses standing out boldly in the sunlight, and a scintillating sky is overhead. White beeches on the right are reflected in the water. A sympathetic transcript of springtime.

Signed at the right. Height, 19 inches; length, 30 inches.

325

## WILLIAM T. TREGO

### Battery Forward!

The battery is advancing to the front under heavy fire from the enemy. One soldier, shot in his saddle, reels under the stroke, while a comrade seizes the bridle his hands can no longer control, in order to guide the flying charger. The hurry, dust, and heat of battle are rendered with a spirited brush.

Signed at the left. Dated, 1885. Height, 20 inches; length, 30 inches.

326

## GEORGE H. SMILLIE

### View from Grindstone Neck

From an eminence of rocks and stunted pines, one looks down and across a stretch of water containing some small islands and running off to distant hills, which, as they recede, become tender and blue. A calm has fallen on the water, which placidly mirrors the clouds above. In the distance a boat drifts idly along, and the sky above is beautiful in tender tones, diversified by a bank of clouds on the right.

Signed at the right. Height, 20 inches; length, 26 inches.

327

## THEODORE WORES

### Chinese Lantern Painter

The artist is seated at the right, in front of a window, decorating the huge paper lanterns, like balloons, which are an indispensable feature of every Chinese festival, with the grotesque and emblematic designs dear to the Mongolian heart. The scene is in Chinatown, San Francisco.

Signed at the right. Height, 32 inches; length, 17 inches.

328

## JAMES M. HART

### Landscape—Farmington, Conn.

In a green stretch of meadowland, with a winding river in the distance, and spreading trees on the left, some cattle and sheep are taking a noonday rest. The sunlight is subdued by clouds, of which the sky is full, and there is a delicate haze over all. Trees may be seen in the distance, and a stone wall runs across the composition. A well-worn path winds along the centre. A peaceful, poetic glimpse of nature.

Signed at the left. Dated, 1898. Height, 20 inches; length, 28 inches.

329

## THOMAS HOVENDEN

### Chloe and Sam

The old man squats beside the kitchen stove on the right, sniffing at a pot upon the fire, whose savory steam rises to greet his nostrils in a grateful cloud. At the left, his wife, standing at a table, pauses in her ironing to turn and chide him for the childish impatience of his appetite. The kitchen is a typical cabin interior of the homely and comfortable order.

Signed at the right. Dated, 1882. Height, 24 inches; length, 30 inches.

330

## WINSLOW HOMER

### Leaping Trout

(Water Color)

Two trout are leaping after food from beneath lily pads, their forms, standing out in rainbow-like brilliancy against the dark woodland greens. The forms and movement are indicated with a realism sufficient to delight a fisherman's heart and to satisfy an artist. Some of the lilies are overturned and show tender pink color, and there is a reflection of the white sky on the left.

Signed at the left. Height, 14 inches; length, 20 inches.

331

## GEORGE INNESS

### Brush Burning

In a yellow field from which spring three tall slender trees, some people are burning brush. The cool gray blue sky is characteristic of the season. A distant stream winds out to far away hills. On the left is a pile of timber, while the smoke from the burning brush is blown to the left and mingles with the sky.

Signed at the left. Dated, 1884. Height, 20 inches; length, 30 inches.

332

## FREDERICK W. KOST

### Springtime

The soft, tender qualities of the spring colors are delicately felt in this composition, representing a marshy piece of land, with a great pond in the foreground, where ducks are swimming. Slender trees grow gracefully up on either side, their foliage of pale greens making soft notes against a spring sky of quiet hues. The scene is truthfully depicted, and the picture is marked by sentiment and tender beauty of color.

Signed at the right. Height, 30 inches; length, 45 inches.

333

## GEORGE W. MAYNARD

### Bacchante

The sensuous head and bust of a Bacchante, her eyes closed, are against a background of autumn leaves, some of which are woven about her head. White drapery falls away from the form, which is painted in rich flesh tones, palpitating in luminosity. The conception is personal, and the execution characteristic of the artist's manner.

Signed at the right. Height, 24 inches; length, 17 inches.

334

## WYATT EATON

### Daphne

The head is painted in full face. Large eyes and full lips denote the temperament of the subject. The fluffy masses of blonde hair are intertwined with flowers, and with her left hand she holds a cluster of blossoms against her breast. The shoulders are bare, and the face and bust, painted entirely in half tones, are relieved against a simple dark background.

Signed at the upper right. Dated, 1886.
Height, 20 inches; length, 16 inches.

335

## R. SWAIN GIFFORD

### Nashewanna Island

From the superior elevation of the foreground, the eye follows a coast line broken by projecting points of rock, between which the breakers play in flashing foam upon the beach. From the foreground, on the left, the moor extends its undulating surface variegated with heather. A sunny sky brightens the scene.

Signed at the left. Height, 14 inches; length, 26 inches.

336

## CHARLES C. CURRAN

### The Wreck

Seated on the sands by the seashore, a little boy has sent out a model boat, attached to a long string. A wave has upset it, and with it his hopes. He mournfully drags it back. The little chap is cleverly painted with attention to detail, and the sea is put in in attractive tones.

Signed at the right. Dated, 1886. Height, 9 inches; length, 12 inches.

337

## JERVIS McENTEE

### Eastern Sky at Sunset

The reflection of the sunset lends splendor to the clouded eastern sky. The landscape, which is viewed from a mountain top, is a wide-reaching expanse of partially timbered and sparsely settled country, wrapped in a mantle of snow. Shrouded in obscurity, with detail only dimly hinted at, gleams of light here and there suggest in the landscape the presence of human habitations, and relieve it of the gloom of complete abandonment.

Signed at the right. Height, 24 inches; length, 20 inches.

338

## EDWARD SIMMONS

### A Passing Train

This admirably painted view of an overlook of St. Ives Bay, Cornwall, is full of truth to nature, and is marked by beautiful qualities of color. The hour is just at sunset, with the spectator looking to the east. The steam of a locomotive, supposed to be passing below, lends interest and variety to the foreground.

Signed. Height, 16 inches; length, 40 inches.

339

## BRUCE CRANE

### Afternoon Light

Two tall sycamores guard the sides of a brook that runs through a cultivated meadowland. It is a rich and brilliant landscape, painted in the eastern part of Pennsylvania.

Signed and dated, 1898. Height, 25 inches; length, 30 inches.

340

## WINSLOW HOMER

### The Breakwater

(Water Color)

Two young fisherwomen, one of whom has a basket in her hands, lean over the stone wall of a breakwater against which the sea dashes. Other figures are seen at the end of the quay, and a cliff rises on to the right. In the distance some vessels are silhouetted against the horizon, and boats are drawn up on the distant beach.

Signed at the right. Dated, 1883. Height, 14 inches; length, 20 inches.

341

## GEORGE INNESS

### Threatening

The setting sun makes, at the left, a burst of dull, moist light in a sky heavy with showers. At the right, purple rain clouds hang heavily over the dripping earth, stirred into movement by the wind. On the left, in the foreground, sheep are huddled under a sheltering shed, and their shepherd steps forth to inspect the weather. The gradation from the warmth of the sunset to the wet gloom of the storm fills the sky with subtleties of color and alternations of form. The landscape is depicted in broad, simple masses. Over a line of trees and thicket which crosses the middle distance, some roofs are seen, and the chimney of a workshop, with its smoke blown by the wind, mingles its vapor with the overhanging sky. The threat of the tempest suggests the sullen resonance of thunder in the gathering obscurity of a night of storm.

Signed at the left. Dated, 1891. Height, 30 inches; length, 45 inches.

342

## THOMAS EAKINS

### Professionals at Rehearsal

Two Bohemian musicians are rehearsing in their room. At the right, in his shirt sleeves, a zither player sits at a table. At the left, his partner thrums an accompaniment on the guitar. Portfolios of music are upon the floor, and a wine bottle and glasses on the table show that the musicians do not allow their work to be without refreshing relief. The vibrating color is in keeping with the character of the music which is being discoursed. A brilliant concentration of light adds to the richness of the chromatic scheme.

Painted on commission. Height, 16 inches; length, 12 inches.

343

D. W. TRYON

## Evening

A quiet, peaceful scene of rich, luxuriant meadowland, with a young tree in the left centre clearly defined against the sky. The sun just sinks beyond the horizon, leaving a glow behind it that sends its radiance over the whole sky, while some dark clouds, banked up to the left, are touched with streaks of deep crimson. Smaller gold-tipped clouds fleck the sky, against which some thin branches are silhouetted. Tranquillity is felt throughout the composition. A pool in the foreground reflects some light; a broken wall runs across the middle distance, and on the left lies a twisted branch. This picture was awarded a Hallgarten prize in 1887.

Signed at the left. Height, 16 inches; length, 24 inches.

344

EDWIN A. ABBEY

## Picking Apple Blossoms

(Black and White)

Some rustics, catching the spirit of spring, are roystering about a field. In the foreground one of the artist's delightful types of young women, of exceeding grace and beauty, reaches out to pluck some of the flowering apple blossoms.

Signed at the left. Height, 13 inches; length, 15½ inches.

345

HOMER MARTIN

## Indian Summer

The painter here depicts a toneful bit of brook and woodland, with the delicacy of autumnal haze. A shelving bank in the foreground runs up from a quiet stream, reflected in which are the trees on the opposite shore. The distance fades away almost imperceptibly into tender blues and grays.

Signed. Height, 16½ inches; length, 12 inches.

346

GEORGE B. BUTLER

## Puss at Rest

A domestic cat, of the gray striped variety, has found a resting place on the head of a barrel in a back yard. Puss has her forepaws curled under her, and has assumed a properly comfortable attitude, but her eyes are alert with the natural wariness of her tribe, and she keeps a sharp lookout for possible menace or peril. A masterly piece of color.

Signed at the left. Dated, 1863. Height, 18 inches; length, 14 inches.

347

IRVING R. WILES

## Shady Lawn

A strong study of the contrasts of midsummer tints on house wall, stone walk, and greensward, varied by intense light and transparent shadow.

Signed at the left. Dated, 1887. Height, 14 inches; length, 18 inches.

348

WILLIAM BLISS BAKER

## Silence

The interior of one of the primeval forests to be found in the upper part of New York State. Absolute solitude is expressed in the untrodden wilderness; and in the motionless trees, whose branches do not stir and whose foliage does not rustle. The title of the picture is admirably borne out. The painting displays a perfect fidelity to facts and great wealth of detail, together with all the artist's delicate appreciation of the subtler beauties of nature, and their appeal to the imagination.

Signed. Height, 24 inches; length, 30 inches.

349

## A. P. RYDER

### Christ Appearing to Mary

The figure of the Redeemer is shown, turning as He crosses towards the right of the canvas, to extend His hand in benediction towards Mary, who kneels at the left. A fine harmony of rich color invests the landscape background, which rises to a high horizon. The figure of the Saviour is full of a touching dignity, superior to, and yet expressive of, suffering borne with noble resignation. In the kneeling figure the anguish of intense grief and the submission of obedience to Divine command, contend for the mastery.

Signed. Height, 14 inches; length, 16 inches.

350

## WINSLOW HOMER

### Moonlight—Wood's Island Light

The sea dashes monotonously against some rocks in the foreground. On the face of the water the shimmer of the moonlight is reflected, and in the breaking wave the deep blue shadows are seen. The moon is not shown, but a gray pale ring indicates its position in the heavens, and on the horizon flashes the brilliant glow of the lighthouse lamp, with a light or two on the shore.

Signed at the left. Dated, 1894. Height, 30 inches; length, 40 inches.

351

## GEORGE INNESS

### Winter Morning—Montclair

It is a morning of frost after a season of thaw that has left the snow in patches on the frozen ground. Across the middle distance the houses of a suburban settlement are seen through bare trees. Beyond, a range

of hills makes a barrier against a sky in which clouds are rising with threats of snow. Some of their summer leafage, now dead and meagre, still clings to the branches of the trees. In the foreground, at the left, the ruins of a great old tree that the woodman's axe has levelled for fuel are seen lying scattered about. An old woman gleans some fagots for her fire, and from the village a teamster drives his oxen to drag the massive timber to the sawmill. The tingling atmosphere enshrouds the landscape, and the feeling of bleak weather is admirably rendered.

Signed at the right. Dated, 1882. Height, 30 inches; length, 45 inches.

352

## LOUIS MOELLER

### Inspection

Having turned it almost inside out, a man is still rummaging in a trunk from which he has extracted all sorts of odds and ends. An elderly man, on a bench near the wall, regards the searcher. Both figures are drawn with insistence on the detail, yet without any evidence of fatigue, for the execution is spirited. The still-life is no less interestingly painted, and the composition is admirably balanced.

Signed. Height, 11 inches; length, 14 inches.

353

## CHARLES H. DAVIS

### A Connecticut Valley

Some meadowland, rich in full autumnal tints of reds and yellows, stretches down to the sea. There are bare trees on the left, while in the right centre a sturdy young oak retaining its foliage, which has turned a reddish yellow, stands out prominently. Form is well indicated, and the trees tell effectively against a cool, gray, luminous sky. There are rocks here and there, and the distance is tender in color. As in all of the pictures by this artist, the sentiment of the time and place is well conveyed. The execution is broad and comprehensive.

Signed, Height, 20 inches; length, 27 inches.

354

## A. H. THAYER

### Lillian

The head of a young girl, shown to the shoulders, and facing to the left, against a background of spring blossoms. It is broad and powerful in treatment, well defined in character, and marked by a simple and beautiful color scheme.

Signed at the upper right. Height, 20 inches; length, 16 inches.

355

## BENJAMIN WEST

### Expulsion from Eden

From the brightness of the garden to which they have lost their title by their disobedience, the angel is driving Adam and Eve into an outer darkness of tempest and terror. Behind the angel at the left, a vast and awful form shapes itself in the celestial light which illuminates the lost Eden, and a majestic head is turned towards the banished pair with an expression of sad reproach. The movement of the flying figures is full of terrified haste, and the attitude of the angel is that of menace and command.

Height, 20 inches; length, 30 inches.

356

## GILBERT STUART

### Senator Young

First of the American portrait painters of his day, and an artist of sterling worth, Stuart brought to all of his likenesses not only virile execution, but in every case he secured the personality of his sitter. This portrait shows the artist's qualities of directness and truth. One may here see the man as he was, shown through the temperament of a powerful painter, and there is the feeling of likeness though one may not have known the original. Such, indeed, is the impression made by all good portraiture. The color is rich and warm, and the forms are

put in with comprehension of anatomy and construction. John Pope, N.A., owned this picture for many years, and it has been commended by Charles H. Hart, Eastman Johnson, Daniel Huntington, and William M. Hunt. It was exhibited in the World's Fair in 1893, subsequently at the Metropolitan Museum of Art, and at the recent Portrait Show at the Academy of Design.

Height, 29 inches; length, 23½ inches.

357 Miss S. Travers

## REMBRANDT PEALE

### Washington

This portrait of General Washington is characteristic both of the sitter and the painter. Enjoying exceptional facilities for painting him from life, Peale became thoroughly familiar with Washington, and the present work is thoroughly characteristic. The head is delightfully drawn; the mouth, somewhat set, is firm, and the eyes have a benign expression. A white stock and lace scarf are about the throat, and the figure is clothed in a black coat. This work is full of great dignity and decision. It is known as the Gilbert portrait. It came direct from the artist Peale to Dr. David Gilbert, of Philadelphia. It was inherited by his son, Dr. W. Kent Gilbert, who, dying some fifteen years ago, left the picture to his children. The canvas came into the hands of S. P. Avery, Jr., from whom it was purchased.

Height, 29 inches; length, 23½ inches.

358 W. R. Hearst

## CHARLES D. WELDON

### Dreamland

The little mistress of an esthetical mansion lies asleep upon a lounge in a richly furnished apartment. In her arms she holds her doll, a doll of the Caucasian variety; while the dolls of her dreams, a troop of the Japanese breed, in characteristic attire, curiously examine their pale-faced rival and its mistress. The latter slumbers on, but her pet companion has awakened, and with astonished eyes stares at the intruders. This picture, which was shown at the National Academy in 1883, attracted much attention as a bright and original satire on the Japanese craze which was then at its height.

Signed at the right. Dated, 1883. Height, 24 inches; length, 40 inches.

359

## CHARLES F. ULRICH

### The Spinner

A character study from life at one of the Moravian settlements in Pennsylvania. An aged matron, seated at her spinning wheel, in a quaint, old-fashioned rustic interior, twists the flax from her distaff. Through a window a glimpse of an orchard is given.

Signed at the left. Dated, 1882. Height, 12 inches; length, 9 inches.

360

## WINSLOW HOMER

### The Two Guides

The pioneer of the past is schooling his young successor, to whom he will soon abdicate his place, in some of the secrets of his craft. The old man, still stalwart and lusty for all the frost that whitens his beard, and the powerful young woodsman, are crossing a mountain ridge. The ground is wet and dark with dews and midnight showers. Out of the depths behind them mist rises from the streams and springs below, and floating flecks of cloud blow along the flanks of the mountains. The guides have halted at the summit of the ridge, and the older man points forward, at some landmark beyond. Two grand and rugged types, amid a grand and rugged nature, they seem instinct with, and eloquent of, the spirit of a scene and life which is yielding steadily to time, and of which this picture will, in the future, be a historical reminder and landmark.

Signed at the left. Height, 24 inches; length, 40 inches.

361

## GEORGE INNESS

### Summer Foliage

This remarkable study in greens is a simple motif of a field with a few trees and some interesting foreground detail; but with these modest materials the artist has evolved an astonishing result. A whitish gray

tree-trunk rises nearly from the centre; on the right is a little clump of bushes growing from a stone wall, and on the left, through other trees, is seen a bit of distance. Overhead, there are patches of blue sky flecked here and there with white clouds. Starting with these, however, the painter has made a careful analysis of the relations of the different greens, one to the other, succeeding in the difficult task as only a man could whose knowledge of nature was all-embracing.

Signed at the left. Dated, 1888. Height, 30 inches; length, 45 inches.

362

## LOUIS MOELLER

### Disagreement

A game of cards has been interrupted because of a misunderstanding. Eight men are involved. Three of them sit at a red covered table, counting the chips and endeavoring to straighten out affairs. One of these, a man in his shirt sleeves, is a character study by himself. Another, quite exhausted, sags down in his chair. Still another sits sulkily in the background, by a screen. Three more, standing, are earnestly engaged talking. It all seems a hopeless tangle, and the confusion is expressed in a masterly manner. The room itself is a library, for it contains bookcases, and there are evidences of more peaceful hours having been passed within its walls. Just now, however, the game has usurped all other considerations. It should be noted that this remarkable composition, worthy to rank with the work of the Dutch genre painters of three centuries ago, is executed with a high degree of finish which is in no respect wanting, and as a study of character, life, and manners, it has not been surpassed by any work of its kind.

Signed. Height, 24 inches; length, 34 inches.

363

## W. L. PICKNELL

### Sunday Morning

Over a flat landscape extending to distant hills, the early morning sun beats down pitilessly. A sandy road starting from the right of the composition runs to a little cluster of houses, probably a Breton hamlet, nestling down among gorse and stunted oaks. An old woman wends her way to the habitations, supporting herself on her cane.

Smoke comes up from the chimneys, quiet fills the air, and the scene is entirely peaceful. The yellow blossoms on the gorse sparkle in the light. The atmosphere is unusually clear, and the houses simmer in the sunlight. Painted broadly, the artist has differentiated all the subtleties of summer greens, and given them great variety and beauty. The sky is broken only by two or three clouds, and is luminous and fresh in color.

Signed at the left. Dated, 1887. Height, 39 inches; length, 53 inches.

## 364

## H. SIDDONS MOWBRAY

### Aladdin

In the foreground, at the centre, the widow's son kneels before the basin of a fountain in a blooming Oriental garden, rubbing his magic lamp to clean it. The sprites, summoned by this accidental invocation, descend in graceful female forms from the thickets at the right and behind him. He looks up from his work in surprise at the sound of their approach. The movement of the figures is alive with roguish spirit; the color scheme is one of subdued and sonorous splendor, and the treatment of substances and textures is of the greatest fidelity and accuracy.

Signed at the right. Height, 23½ inches; length, 19 inches.

## 365

## GEORGE INNESS

### Delaware Valley

Magnificent in its vastness and in the fertility of its soils, bursting with that wealth of fruit and harvest which nature bestows in her most bounteous mood, the great valley of one of the great rivers of America loses itself in a distance gray with showers. On either hand its mountain walls rise to the clouds whose lower lying vapors curl along their forest-clad flanks, as if to interpose themselves as barriers between the tempest and the land of peace and plenty committed to their guardianship. The valley offers an endless diversity of farm and pasture, orchards, and fields in which the golden grain is falling before the reaper. At the left, along the road which ascends into the elevated foreground, a hay wagon mounts, and behind the trees which shade the

road is seen the roof of a hillside farm. The picture breathes the glorious spirit of the ripened season, intoxicated with the perfume of fruit and the splendid strength of an earth rioting in its own richness. The color is of a ringing resonance of force and harmony, and the handling instinct with nervous power.

Signed and dated, 1865. Height, 16 inches; length, 24 inches.

366

## EASTMAN JOHNSON

### New England Peddler

Seated in a snug corner of the garden, the ancient vender of much-coveted trifles is parading the fascinating contents of his basket to a rustic lass who kneels beside him with open eyes and receptive ears. The persuasive accents of the adroit old chapman are suggested by the expression of his shrewd face. That his persuasion is scarcely needed to effect a sale the absorbed interest of his prospective customer makes manifest.

Signed at the left. Dated, 1879. Height, 29 inches; length, 19 inches.

367

## A. H. WYANT

### Dawn—Keene Valley

A dark and tempestuous night is yielding slowly and unwillingly to the day. The first light struggles through a sky banked with leaden clouds. In this gloomy wilderness of tangled thicket and tempest-ravaged hillsides, a cabin is seen on an elevation at the right, and on the left the foreground is brightened out of its blackest gloom by a pool, whose surface returns a pale salutation to the dawn.

Signed at the left. Height, 18 inches; length, 30 inches.

368

## ROBERT WYLIE

### A Fortune Teller of Brittany

Mr. Wylie's long residence among the Brittany folk enabled him to paint this group in a characteristic manner. In a rude interior, coun-

terparts of which are easily found to-day in the west of France, a number of women sit listening to an old crone who plays upon their superstitions. They look with fearful glances towards her as she talks. The uncouth figures, the picturesque dress, and remarkable headgear add to the composition, while the touch of child life at the back gives the pathetic note. One may see here a survival of the peasantry of the middle ages, still to be found in this nineteenth century, and the artist has painted the episode with strong feeling and sympathy.

Signed at the lower left. Height, 33½ inches; length, 47 inches.

369

## D. W. TRYON

### Return Home at Twilight

Two figures are passing along a road which leads to some farmhouses, the windows of which are lit by the firelight within. Smoke rises from a chimney, and a crescent moon appears above the roofs. The sky, of a tender twilight tone, is of blue with clouds touched by the faint light of the departing sun. An apple tree and fences are other features of the composition. Full of sentiment, the picture has all the suggestion of the moment, for the painter has rendered his theme sympathetically; while as a composition, there is fine balance and arrangement of light and shade.

Signed at the right. Dated, 1883. Height, 22 inches; length, 33 inches.

370

## WINSLOW HOMER

### Eight Bells

The scene is on the quarter-deck of a fishing schooner. After a night and morning of storm, which has blown their craft before it, the captain and his first officer are endeavoring to discover their location by an observation of the noonday sun, which the blowing and bursting cloud rack permits to shed a gleam upon the livid and unruly sea. The men are clad in oilskins, glittering with moisture, as if to remind one that this is the armor in which they do battle with the ocean and the tempest. The solid poise of their figures on the heaving deck is heroic in its simplicity. The mate reads the measurement on his

quadrant, while the captain completes a more delicate calculation, with the telescope of his sextant at his eye. Only a glimpse of the taffrail and a fragment of the standing rigging are shown. All the rest is a tempestuous sea and sky, amid the fury of which these two, simple, strong men seem masters, painted with a master hand.

Signed, and dated 1888. Height, 30 inches; length, 24 inches.

371

## J. FRANCIS MURPHY

### October

A field of close-cropped pasture land is in the foreground, with a group of trees on the left. The leaves have turned red and yellow, and the trunks stand out in colorful harmony. In the distance a cornfield is made out, with a shock here and there. There is a breezy, late afternoon sky, with some clouds caught by sunlight. This is one of the finest examples of the work of this well-known artist.

Signed at the left. Dated, 1888–93. Height, 32 inches; length, 50 inches.

372

## GEORGE INNESS

### After a Summer Shower

The scene is one of much dramatic effect, at a moment when, a storm passing to the right, the sun bursts out in dazzling brilliancy and makes a rainbow on the mist. This last, starting from the top centre, makes a span half-way across the canvas, fading away to the distant trees ablaze with sunlight, the luminosity of which gives additional force to the sullen-looking bank of dark storm clouds. Three young trees and an old trunk are in the left centre of the composition—the former in shadow, the latter catching the glow of the sun. A road runs through the field, showing deep ruts in the grass, and in the foreground is a great broken tree trunk. White clouds are beginning to bank up at the left, showing the presence of wind. The scene is realized with dramatic force, and the color scheme, interesting in its variety of tints, is full and rich.

Signed at the right. Dated, 1894. Height, 32 inches; length, 42 inches.

THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

Page, Edwin Einstein, Wernicke, C. J. Lawrence, Mrs. Wood, W. S. Macy, Louis Etlinger, Mrs. Untermeyer, Junius Morgan, M. J. Perry, W. M. Laffan, H. O. Havemeyer, Mr. Ross of Montreal, Dr. Ferdinand, Mr. Woodward and several who bought under pseudonyms. One bidder may be said to have been polyonomous. He bought extensively at each of the first two afternoon sales under one name and used, besides that, at least one other yesterday. Through his buying a large number of Mr. Clarke's objects of art are to remain in New York, it is supposed, as he has recently moved here from a Western mining State. His father-in-law, whose name is well known, not only in his own State, but throughout the country, paid a high price for one of the most-talked-of Fortuny paintings recently seen here.

Following is the complete list of the paintings sold last evening:

280. Joseph's "A Bachelor;" E. N. Lawrence. $225
281. Louis Moeller's "Connoisseurs;" ——— 185
282. Leonard Ochtman's "October;" T. Byfield 150
283. Arthur Parton's "Passing Shower;" A. C. Humphreys 430
284. Winslow Homer's "Danger;" Henry Sampson 300
285. George Inness's "Italian Landscape;" 700
286. Edwin A. Abbey's "An Ode to Spring;" C. Klackner 50
287. C. D. Gibson's "New Leaf;" M. R. Snyder 70
288. Ralph A. Blakelock's "Near Cloverdale;" T. W. Rouss 225
289. Joseph Decker's "The Orphan;" A. Stoeckler 115
290. William M. Chase's "Weary;" M. R. Snyder 115
290A. Louis Moeller, a portrait, not catalogued; ——— 110
291. Carlton Wiggins's "White Cow;" Peter Doelger 210
292. Henry H. Poore's "March Hillside;" H. Choate 245
293. William Hart's "Twilight;" J. T. Brinckerhoff 160
294. E. A. Abbey's "A Farmer's Daughter;" A. Naumberg 80
295. William T. Richards's "Marine;" M. R. Snyder 155
296. Albert Herter's "Japanese Interior;" J. M. Lichtenout 70
297. Inness's "Passing Shower;" J. S. Bache. 875
298. J. H. Dolph's "Cat and Kittens;" ——— 165
299. H. Humphrey Moore's "A Moorish Guarde;" E. C. Convers 375
300. H. Bolton Jones's "Head of a Brook;" Henry Sampson 520
301. Henry Alexander's "The Cap Maker;" C. L. Wise 210
302. Henry P. Smith's "The Oaks—Late Afternoon;" L. Lewisohn 800
303. Walter Shirlaw's "Cronies;" H. C. Choate 160
304. William M. Hunt's "Apple Blossoms;" Walters 110
305. H. W. Watrous's "Day Dreams;" Lockwood 200
306. J. F. Kensett's "Storm on the Coast;" C. T. Mersick 175
307. F. W. Freer's "Morning;" W. T. Evans.. 350
308. F. M. Boggs's "On the Coast of France;" W. M. Laffan 175
309. Charles X. Harris's "Italian Quarter, New York;" P. Doelger 180
310. Winslow Homer's "Under a Palm Tree;" F. Rockefeller, Cleveland 170
311. Inness's "The Sun;" Mrs. Alice Cheney. 760
312. Will H. Low's "Neath Apple Boughs;" E. McMillan 800
313. D. W. Tryon's "Newport at Night;" Burton Mansfield 510
314. J. B. Bristol's "New England Scenery;" 270
315. George De Forest Brush's "An Aztec Sculptor;" E. N. Lawrence 2,550
316. Horace W. Robbins's "Mountain and Valley;" S. P. Avery, Jr. 310
317. Thomas Moran's "Vera Cruz;" C. M. Pratt 725
318. Douglas Volk's "Puritan Maiden;" A. Stoeckler 320
319. William H. Lippencott's "Garden in June;" L. A. Lemaire 105
320. Winslow Homer's "Sea on the Bar;" W. S. Rainsford 135
321. Worthington Whittredge's "Home by the Sea;" A. C. Humphreys 200
322. J. Alden Weir's "Roses;" Cottier & Co... 260
323. E. L. Henry's "The Canal Lock;" A. Naumburg 375
324. H. Bolton Jones's "The Lily Pond;" Randolph (agent) 500
325. William T. Trego's "Battery Forward!" F. Rockefeller 425
326. George H. Smillie's "View from Grindstone Neck;" C. F. Brown 280
327. Theodore Wores's "Chinese Lantern Painter;" M. R. Snyder 140
328. James M. Hart's "Landscape—Farmington, Conn.;" A. C. Humphreys 250
329. Thomas Hovenden's "Chloe and Sam;" E. Weston 410
330. Winslow Homer's "Leaping Trout;" Boston Museum of Fine Arts 800
331. Inness's "Brush Burning;" James Quinlan 1,525
332. Frederic W. Kost's "Springtime;" G. B. Hopkins 500
333. George W. Maynard's "Bacchante;" Mrs. M. G. Crosby 150
334. Wyatt Eaton's "Daphne;" Walters 100
335. R. Swain Gifford's "Nashewanna Island;" O. H. Durrell 210
336. Charles C. Curran's "The Wreck;" 175
337. Jervis McEntee's "Eastern Sky at Sunset;" Corcoran Art Gallery 300
338. Edward Simmons's "A Passing Train;" C. T. Blair, Chicago 130
339. Bruce Crane's "Afternoon Light;" G. W. Thorne 800
340. Winslow Homer's "The Breakwater;" E. McMillan 200
341. Inness's "Threatening;" E. McMillan... 2,000
342. Thomas Eakins's "Professionals at Rehearsal;" A. C. Humphreys 150
343. D. W. Tryon's "Evening;" Pennsylvania Academy of Fine Arts 1,000
344. E. A. Abbey's "Picking Apple Blossoms;" Mrs. T. L. Manson 60
345. Homer Martin's "Indian Summer;" A. C. Humphreys 350
346. George B. Butler's "Puss at Rest;" F. Rockefeller 250
347. Irving R. Wiles's "Shady Lawn;" T. A. Sindelar 285
348. William Bliss Baker's "Silence;" S. P. Avery, Jr. 1,800
349. A. P. Ryder's "Christ Appearing to Mary;" Cottier & Co. 1,000
350. Winslow Homer's "Moonlight—Wood's Island Light;" Boussod, Valadon & Co. 3,650
351. Inness's "Winter Morning—Montclair;" Julius Oehme 2,500
352. Louis Moeller's "Inspection;" Peter Doelger 340
353. Charles H. Davis's "A Connecticut Valley;" E. McMillan 700
354. A. H. Thayer's "Lillian;" R. Maxwell... 400
355. Benjamin West's "Expulsion from Eden;" H. W. Watrous 200
356. Gilbert Stuart's "Senator Young;" Morris K. Jesup 675
357. Rembrandt Peale's "Washington;" S. Travers 2,100
358. Charles D. Weldon's "Dreamland;" W. R. Hearst 525
359. Charles F. Ulrich's "The Spinner;" ——— 160
360. Winslow Homer's "The Two Guides;" C. T. Blair 875
361. Inness's "Summer Foliage;" ——— 2,200
362. Louis Moeller's "Disagreement;" Corcoran Art Gallery 1,300
363. W. L. Picknell's "Sunday Morning;" W. R. Hearst 900
364. H. Siddons Mowbray's "Aladdin;" R. S. Barnes 875
365. Inness's "Delaware Valley;" Metropolitan Museum of Art 8,100
366. Eastman Johnson's "New England Peddler;" W. O. Whitcomb 430
367. A. H. Wyant's "Dawn—Keene Valley;" Cottier & Co 2,500
368. Robert Wylie's "A Fortune Teller of Brittany;" Corcoran Art Gallery 1,400
369. D. W. Tryon's "Return Home at Twilight;" Boussod, Valadon & Co. 1,900
370. Winslow Homer's "Eight Bells;" H. Schaus 4,700
371. J. Francis Murphy's "October;" Corcoran Art Gallery 2,100
372. Inness's "After a Summer Shower;" E. McMillan 2,500

RECAPITULATION.

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| Total last evening | $68,680.00 |
| Tuesday evening's sale | 54,040.00 |
| Wednesday evening | 50,555.00 |
| Thursday evening | 61,220.00 |
| Total for the 372 paintings of the collection | $234,495.00 |
| First three afternoon sales of objects of art | 66,939.50 |
| Total to date | $301,434.50 |

# ARTIST GOT $300 FOR "A GRAY, LOWERY DAY"—SOLD AT AUCTION FOR $10,150

N.Y. Herald 2-26-99

## Inness' Picture Breaks Record in American Art.

### HIGHEST PRICE FOR CANVAS OF ITS SIZE.

WHEN Henry Sampson, a merchant of this city, who owns a small but choice gallery of American paintings, paid $10,150 for George Inness' "Gray, Lowery Day" at the recent Clarke sale, he broke the record of auction prices for American paintings. This picture is said to have been purchased by Thomas B. Clarke, in the early eighties, for about $300. It is said that the artist, who cared little for money and was wholly devoted to his art, was glad to receive that sum. From $300 to $10,150! How is that for a boom in American art! It shows that American paintings, bought with discretion, are among the best possible investments.

The picture was painted in 1877, when Inness was at the height of his power. In fact, it can be said of this artist that he never showed any decline. He was constantly striving to improve upon himself. At an age when most men would have settled down into the style of painting, he refused to be trammelled, even by his own traditions, let alone by those of artists who had gone before. Art with him was less of an ambition than a religion; and he pursued it with the passion of a devotee. He was wholly indifferent to pecuniary reward. He lived for his art alone.

"The Gray, Lowery Day" is a splendid example of his work. With its moist sultry atmospheric effects, its soft greens, and sodden foliage, it has a mystical air which reflects Inness' own individuality; for an artist's character can be expressed in a landscape as well as in a figure subject. Inness was all his life long a student of philosophy, a reader from childhood with a mind and imagination which readily assimilated what it drew from his books. He was deeply interested in the principles of Swedenborg and may be said to have constructed from these a religion of his art.

## Artist Was Delighted to Get the Original Price.

### ISN'T THIS A BOOM IN NATIVE ART?

Believing thus in the doctrine of divine humanity it was not strange that George Inness became convinced that he worked with the guidance of a divine power which directed him in his labor and led him to an understanding of what he painted and to expressing it truthfully upon his canvas. He did not endeavor to paint nature. He considered that he was writing nature in colors. He once said to George W. Sheldon, whose biography of him appeared in the Century Magazine:—"Rivers, streams, the rippling brook, the hillside, the sky, clouds—all things we see—will convey the sentiment of the highest art if we are in the love of God and the desire of truth."

Inness was born in May, 1825, near Newburg, N. Y. He was a delicate, nervous child, afflicted, as he himself often told, with awful dreams, which would rouse him from his sleep and drive him to wander about the house in the darkness until his nerves settled themselves sufficiently for him to find repose again. While he was still a boy his parents settled in Newark, N. J. His father was a tradesman and wanted him to go into business; but the boy had had some lessons in drawing, and these made him so restless that within a month after he was put into business he was set to work as a map engraver with a firm in New York city. The map work aroused his latent sense of color, and he became the pupil of Régis Gignoux, a French artist, then residing in New York.

He set himself up in a studio of his own in 1846. He found some individual patrons, notably Ogden Haggerty, an old time dry goods auctioneer, who defrayed his expenses for a trip to Europe. He sailed for England early in 1847, and then went to Rome, where he remained about a year. He then returned to New York for a while, but in 1850 went to France. French art was at this time under the sway of such giants as Millet, Corot and

Rousseau. The impressionable American was seized with the contagion of revolution against the artificial in art, and on his return to America became one of the first of our native landscape painters to give expression to the new tendency. He spent four years in New England; then went to Europe again, and then, returning, settled near Perth Amboy, N. J.

He was made an associate of the National Academy of Design in 1853, and a full member in 1868. When a group of the younger American painters formed the Society of American Artists, George Inness was one of the first academicians to be elected to the new society.

His struggles for recognition were over, for he had become recognized. Where art patrons had formerly purchased a picture or two by him, they now began to collect them. Thomas B. Clarke and the late George I. Seney were among his most liberal patrons. Mr. Clarke began collecting the group of Innes pictures lately sold in 1875. A collective exhibition of his works was held in the American art galleries in 1885 and gave additional impetus to his success. In the late seventies he purchased a pretty country place at Montclair, N. J., where he lived until his death, in 1894.

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